

# Sets in Order

35¢



VOL. X NO. 12

DECEMBER, 1958

Schwitzke



# Sets in Order PRESENTS

## THE 1959 WINTER SQUARE DANCE VACATION

FEBRUARY 15th - 20th

**F**OR ONE of the most pleasant weeks in your square dancing experience plan to join the dancers from many states and provinces at Asilomar this winter.

**THE COST:** A five-day Sets in Order vacation is not expensive. The complete price averages \$14.00 per day, per person. (You have your choice of several types of accommodations.) This includes *everything*: comfortable accommodations and delicious meals, your complete course of daytime and evening square and round dancing enjoyment, firesides, after parties, your personal notebook, group picture, after-dance refreshments and dozens of extras.

**FREE BROCHURE:** This illustrated description of a Sets in Order Vacation at Asilomar is yours for the asking. Send for your copy and then make your reservation in plenty of time. You'll be glad you did.



**BOB OSGOOD**  
Camp Director and Editor of Sets in Order. Conducts course in the mechanics and style of comfortable dancing. He will emcee the fire-side periods and assist the faculty and staff.



**MANNING AND NITA SMITH**  
bring with them a world of Round Dancing pleasure. They are genuine Texans from College Station, have travelled all over U. S. teaching folks to enjoy rounds.



**BRUCE JOHNSON**  
The Windsor recording star will offer variety and fun in squares that are old and new. Here is a true artist in dance programming and enthusiastic calling. Bruce is from Santa Barbara.

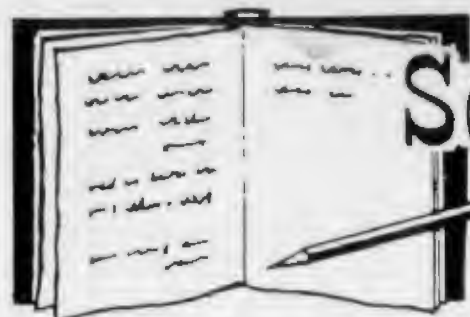


**LEE HELSEL**  
A genuine "voice of experience" will blend his calling talents with his unexcelled after-party and fireside session fun. His experience in training callers will be shared.

**IMPORTANT!** Sets in Order Year Book Number Three, containing over 350 different squares, rounds and breaks is now on the presses. For a very special offer see the bulletin on page 57 of this issue.

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# Square Dance Date Book

- Dec. 6—1st Mid-Season Texas Panhandle Assn.  
Fest., Dalhart, Texas
- Jan. 1, 1959—Free New Year's Day Round  
Dance Party, Tampa, Fla.
- Jan. 1—Chattanooga Choo Choo Dance  
Chattanooga, Tenn.
- Jan. 9-11—1st Ann. Buckeye State Convention  
Columbus, Ohio
- Jan. 10—Third Carolina Capers  
Columbia, S.C.
- Jan. 16—Intermountain Assn. Winter Dance  
Ogden, Utah
- Jan. 16-17—5th Ann. Pre-Gasparilla Fest.  
Tampa, Fla.
- Jan. 16-18—11th Ann. So. Arizona Festival  
Tucson, Ariz.
- Jan. 24—So. Dist. March of Dimes Dance  
City Audit., Ardmore, Okla.
- Jan. 25—March of Dimes Callers' Roundup  
Danceland Ranch, Camp Hill, Pa.
- Jan. 31—Central Dist. March of Dimes Dance  
Oklahoma City, Okla.
- Jan. 31—N.W. District Festival  
Alva, Okla.
- Jan. 31-Feb. 1—Second So. Oregon Festival  
So. Ore. College, Ashland, Ore.
- Feb. 1—March of Dimes Dance  
Grass Valley, Calif.
- Feb. 14—2nd Annual Square-Up  
Savannah, Ga.
- Feb. 20-21—"Dixie" Jamboree  
St. George, Utah
- Feb. 21—So. Central Dist. Festival  
Lawton, Okla.
- Feb. 28—Midway Round-Up  
Anniston, Ala.
- March 14—Southwest Festival  
Elk City, Okla.
- March 20-22—6th Ann. Calif. Convention  
Sacramento, Calif.
- April 4—Northwest Spring Festival  
Enid, Okla.
- April 11—Alabama Jubilee  
Birmingham, Ala.
- April 11—Northeast Festival  
Tulsa, Okla.

For Yearbook News turn to page 57.

## Sets in Order

Published monthly by and for Square Dancers  
and for the general enjoyment of all.

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### GENERAL STAFF

Bob Osgood . . . . .	Editor
Helen Orem . . . . .	Assistant Editor
Chuck Jones . . . . .	Contributing Editor
Jane McDonald . . . . .	Subscriptions
Jay Orem . . . . .	Business Manager
Marvin Franzen . . . . .	Advertising Manager
Ruth Paul . . . . .	Special Projects
Joe Fadler . . . . .	Photographer
Frank Grundeen . . . . .	Art Consultant

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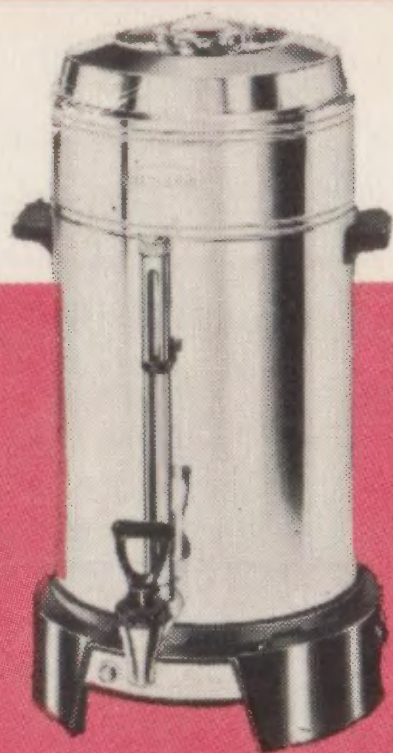
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**WEST BEND**

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Callers — Let your clubs help you earn an automatic coffee percolator for their use. It's easy.

Dancers — Is refreshment time a chore for you? This portable coffee urn makes serving coffee a pleasure. Fellow members will clamor to be on the refreshment committee!



**FREE!**

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Fast becoming the caller's favorite, this mike is easy to procure for yourself or as a gift. Well worth working for!



**FREE!**

## SQUARE DANCE VACATION at ASILOMAR

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**FREE!**

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## "SHOE-GLOVE" DANCING SLIPPERS

Airy-fairy square dance slippers in a choice of colors with tiny jewels. Each pair comes with its own re-usable carrying packet. Yours for FREE for selling Sets in Order.

There are many prizes — badges, coffee makers, electric grills, and surprise items—that you may earn. They're all listed and illustrated in the new Premium Plan Packet that explains just how many points each premium is worth. Send for your Premium Plan Packet today. Use the handy postpaid envelope in this issue and you will receive full information and registration card.

WRITE TO: **Sets in Order** PREMIUM PLAN

462 NORTH ROBERTSON BLVD., LOS ANGELES 48, CALIFORNIA





# AS I SEE IT

bob osgood

December 1958

**E**VEN WITHOUT the snow we can smell Christmas in the air. Christmas is a way of thinking and at this time of year you can't help but feel the old Peace on Earth — Good Will Toward Men.

- While calling in Germany last year we met a fine young German named Hans Schwitzke who was a commercial artist in Ramstein. Hans was just new in square dancing and in our short talks together he became quite interested in Sets in Order. As a result, on the front of this issue you see the first of two covers he has designed.

- We're still digging out from the wonderful pile of anniversary greetings you folks sent us. Equally exciting have been the great number of new subscribers. You're all terrific and we thank you very much!

## Nostalgia

**W**E CAN'T HELP but wonder whatever happened to all the little black notebooks the callers used to carry around in their hip pockets. This of course was back in the days before magazines printed calls and before there were a zillion printed square dance collections. These little black books were our "brains," our guarded repertoire of calls.

Not everyone was writing calls in those days and we would chase around trying to find what relics some of the other callers had come across. You used to hear things like, "I'll trade you my version of 'Grapevine Twist' for the way you call 'Chase the Rabbit'."

Then there were the real "Hot Rodders" of those days. You could tell that they were something special by the way all of the other callers would show up at their dances, notebook ready in the hip pocket. No sooner would a tip end than half a dozen or so would chase out of the room or over to the side lines to jot

down the calls in their own brand of shorthand or code. Of course in the rush often-times calls would get garbled a bit but that never seemed to matter too much and many new "variations" showed up as a result.

We were never very clever at remembering some classy little break or figure until the end of the tip and as a consequence got quite handy at jotting down a few of the notes while the dance was in full swing. To say the least it was a little difficult to take down some choice bit of patter while switching the pencil from one hand to another in a Right and Left Grand but somehow we managed. We wouldn't be a bit surprised if we don't deserve some indirect credit for inventing "Weave the Ring."



But back to the little black notebook. We still have several of ours and it's often fun (and sometimes a bit sad) to look through the pages of the calls we once used. Just about fifty percent of the dances seemed to be single visiting figures that used the Do Si Do. Chances are, the majority of callers today don't call this fundamental figure anymore and yet when we used to do it we'd get such a feeling of satisfaction and accomplishment. (Just so that you all know what we refer to, we're doing a style series on the Do Si Do on page 24). While we're on the subject, Fenton "Jonsey" Jones is doing his part in keeping the Do Si Do alive. He's written it into his new singing call "Casey Jones."



Our black book also contains calls like "Birds in a Tree" which, as we remember provided an occasional problem as the four men with joined hands in a circle would hoist the four ladies up into a sort of carrousel. Somehow we always managed to attract a pair of female wrestlers to lift either side. A simpler version was "The Basket." The ladies would circle one way and the men the other. Then, when their partner was on their right, the men would raise their arms and stretch them over the girl's heads. Here's a picture of the figure we ran across in a dance book printed in 1863.



Another picture in the book reminded me of the call in my black notebook — "Shoot the Owl." The call goes:

**First gent out to the right  
Circle three and make them howl  
When he's straight you shoot the owl  
Now swing your honey in the center of the set  
The man leads to the right he's not through yet  
The lady follows up  
Now form two rings and make 'em howl  
Line 'em up straight now shoot the owl  
Now swing your own in the center of the set, etc.**

The illustration below is a wee bit different as you can see, but the idea is similar.



Of course it would help if we could read the description in the old book. But being published in Leipzig, the text is all in German.

## *The Press: On Square Dancing*

**T**HANKS to the leading press clipping service, we've been getting newspaper articles from all over the country. We haven't had a chance to go over every item carefully, for there are thousands, but what we've seen at a glance is most impressive.

Important above all else is the tremendous number of stories on new classes that started this fall. Under headlines similar to "Square Dancing Classes to Begin" are stories clipped from the New Haven (Conn.) Journal-Courier, the Knoxville (Tenn.) News-Sentinel, the Canton (Ohio) Repository, the Santa Rosa (Calif.) Press-Democrat, the Olympia (Wash.) Olympian, and hundreds of others. According to the stories it appears that more than 75% of the classes are being held in public schools, some sponsored by the schools themselves as part of adult education and others as part of the local Recreation Department's program.

Glancing over the piles of articles one certainly has reason to feel optimistic over the future prospects of our hobby. There are stories galore concerning festivals and club events. Most encouraging is the great number of half and full page feature articles, many in full color. In reading these we're impressed that the editorial staffs are beginning to get a more realistic view of what square dancing is. Disappearing from the write-ups are the references to the "barn dance." Instead are pleasant references to the wholesome pleasure, the friendliness and the color of modern day square dancing. If these clippings are any indication, the greatest years for square dancing are still ahead of us.

## *New Department*

**I**NASMUCH as limericks always seem to be stylish we thought that we should have our own special department so we called in our mathematician friend Jack Winter who also specializes in the five-line verse. Jack's first attempt isn't exactly five-lined. In fact it's not yet a limerick but because we wanted to encourage him we're printing the following:

A fellow from Idaho Falls

Got his twing tusted trying new calls

His obedient crew

Knew just what to do

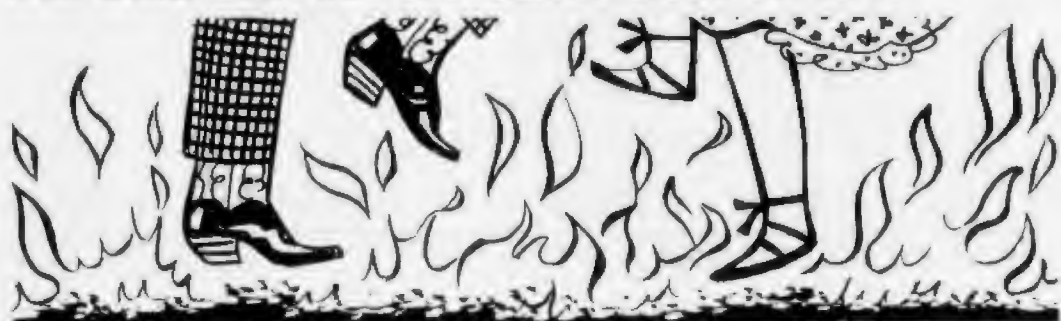
La da da - Lada da - La da

Like the contest directions always say:

"Just fill in the last line yourself."



here's another attempt:  
 A fellow named Archie McNast  
 Found the girl on his left was real vast  
 He went "all around your corner"  
 Now his Taw is a mourner  
 He's not back yet and five weeks have passed.  
 And still another:  
 One couple (or else I'm a liar)  
 Would, while swinging, just not seem to tire  
 While their friends cleared a space  
 They would spin in one place  
 Till their feet set the dance floor on fire.



### *Odds 'n' Ends*

**A** GAIN it's the last issue of the year and, as is the custom for most of us, we like to start fresh with the first issue of the new year. The first step then is to clear out any bits of typeset copy left over from the past eleven issues. These fall into different categories. We'll catch the widows first. (Note: in this case, Widow is printing talk for a short line of type that looks awkward on the bottom of a page or end of an article. To "kill" a widow isn't a crime. You simply shorten or add to the paragraph.) Here are a few widows we killed during 1958:

twice more.  
 absolutely.  
 if any.

Next are the misplaced lines. Here are some single lines from dances that should have fitted in somewhere but got lost in the shuffle: (This could explain why some dances gave you trouble during 1958.)

R to the wall. Solo turn out R, L, R, and

**21-24 Two-Step Away, 2, 3, 4;**

meets couple 4; Couple 3 faces couple 4

**Three-quarters round with the pretty little**

Then, there's always one short article, letter or paragraph that we've hung onto since last January with the idea that it might fit in next month:

Dear Editor:

We have a good idea to make your magazine better. Why not print dances in it? You know, square dances and round dances and tell how to do them. I thinks this would make

your magazine very popular. Do you pay for good ideas like this?

Name withheld on request

### *Vanishing American*

**A** LMOST A RARITY these days is the club-member-caller. He was the square dancer who had learned one call. With eight or ten others in his club, he would call one tip and then participate in the dancing the rest of the evening. Clubs like this were common ten years ago in parts of Arizona and Texas and if it hadn't been for the these one-call callers there might never have been square dancing as we know it today.

We can't help but feel that the ideal club today is the one with just one regular caller. An occasional guest caller is fine but the advantages of having one caller are many. The personality of the club and its caller become one. Guests attending the club come not just to enjoy the caller but to enjoy the club as well. From the standpoint of programming there is the great advantage for the caller of keeping a record of what he called each dance so that his schedule of dances is tailor-made for that one group.

If a club finds that the only way it can keep in operation is to feature a different caller for each dance the chances are that the club is in real trouble. If it needs headliners to entice dancers to leave other dances to join them, then it has missed one of the most enjoyable phases of square dancing. It has suddenly made square dancing a business.

We know of some tremendously happy clubs that average five to seven squares an evening, have their own caller (of whom they are justly proud), and although they are not rich, always seem to operate in the black. For the most part these are the clubs that form the backbone of the square dancing movement. No club can have a greater claim to fame than to be able to keep a group of warm friends coming regularly to enjoy the caller of their choice and to forget for a brief time the competition and speed of our mid-twentieth century.

### *Our Christmas Card*

**W**HEREVER YOU ARE — whoever you are, from our house to yours go the warmest wishes for the Merriest of Christmases and the Happiest New Year, ever.

Bob and Becky Osgood





# CHRISTMAS IN SQUARE DANCE LAND



Save 5 of your prettiest Christmas cards for a "drawing" which you can have in place of or augmenting your regular Christmas gift exchange. If your club treasury can afford it, put a \$1.00 bill in the cards to be drawn. Free passes to club dances can also be used.

(Barn Owls Club)

## Christmas Card Party

Doesn't everybody save Christmas cards, at least from one year to the next? So many of them these days are far too pretty to live for only a week or two around one holiday season. So here is a fine way to re-use them and give pleasure to many more people.

Collect Christmas cards from club members in preparation for a Christmas Card Party. String lines of Christmas cards across the ceiling of the hall, as one would use crepe paper streamers. Make a giant flat "Christmas tree" of cards, either against the back wall of the stage or caller's stand or against one main wall of the hall, if it will show up to better advantage in that spot.

Method: Be armed with cards and thumb tacks. Start with the "trunk" of the tree and extend it as high from the floor as you think will be proportionate. Then, following the shape of a Christmas tree and working from the top down, outline "branches" with the Christmas cards. It would be good to draw a chalk pattern against the wall, if that is permissible, in order to have the branches symmetrical. If this isn't practical, have one or two people standing a few feet out from the wall to help guide the operation.

## Indian Christmas

One club we know of is having a toy-collecting spree this Christmas. The toy is the dancer's admission to the Christmas dance. These toys, instead of going to a local hospital or orphanage already well-supplied, will be sent (free, by Navajo Freight Lines) to two non-sectarian Indian Missions at Window Rock (Navajo) and San Carlos (Apache) in Arizona.

Further enlarging upon the Indian idea, hall decorations could be of tumbleweed sprayed white and hung with 10-cent-store "turquoise and silver" jewelry. Get an artistically-inclined member to make giant cactus cut-outs of construction paper and thumb-tack them around the walls. Another cactus, jig-sawed out of wallboard or other material stiff enough to stand, could be painted appropriately and small nails be driven into the front and left protruding about an inch. Hang strings of colored Indian corn kernels on these nails.

This is the party where the prettiest squaw dresses should come out. The caller can include Jonesy's "Indian Style" square dance on the program and there is a new "Indian Mixer" which can also be used.

(Satins & Spurs Club)

## Table Decoration

A "different" kind of Christmas tree to decorate your club refreshment table is called an apple stake tree. It was originated in Swedish communities and was constructed of sharp-pointed stakes used for spiking apples. These

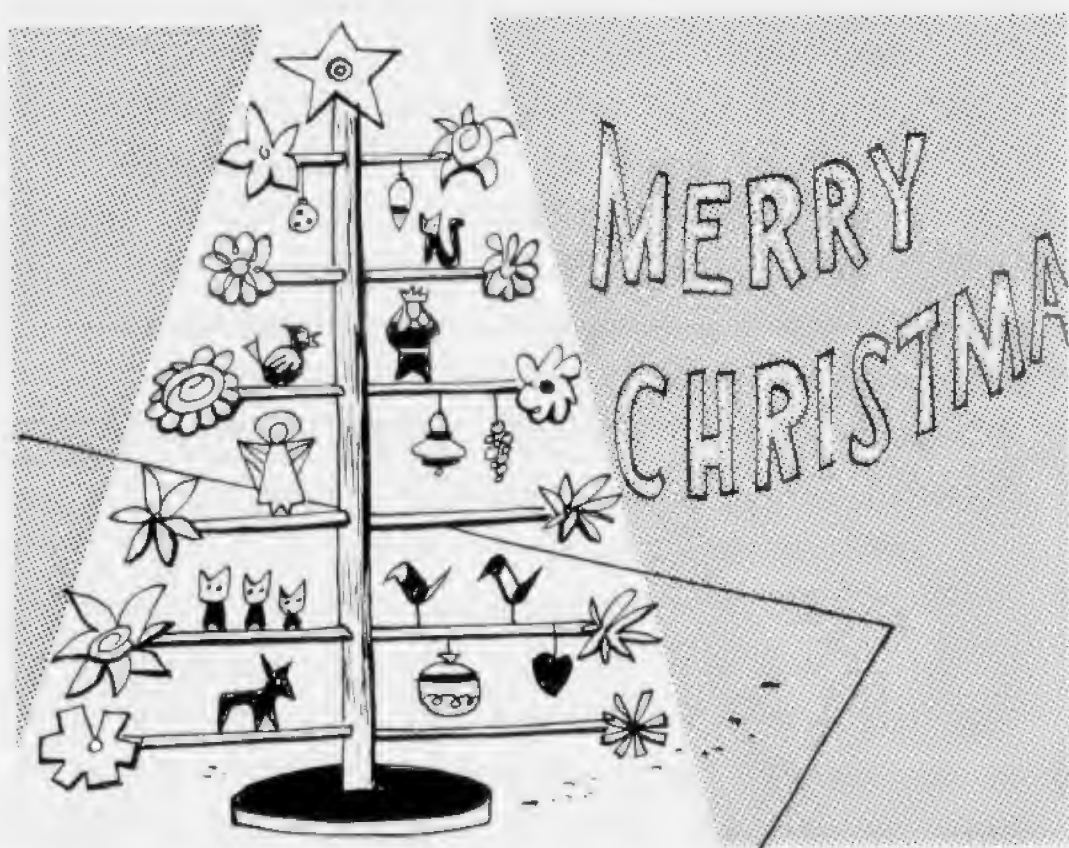


are two-dimensional and can be purchased in Swedish specialty shops but can also be made in any home workshop.

Start with a round stick about the size of a broomstick, four feet high. Bore holes thru the stick about six inches apart and insert smaller sticks graduating them in size from about 1½ feet long for the bottom stick to perhaps 6" long for the top one. Leave the top 6" free. Mount the "tree" in a criss-cross wooden holder or block and you are ready to decorate it in any fashion you wish.

Spray it white and hang it with Holly cor-sages which can later be given as favors. Use Christmas greens around the base, spray it with silver, hang green and silver ornaments from the cross-stakes. Hang very fancy Christmas cookies on it (and try to keep the hungry square-dancers from snitching). Put a Christmas star at the top or an angel or one of those small fan-folded gold-paper ornaments that open into the most beautiful sunburst affairs.

(Coca Cola Co.)



### Eating's Part of It

Christmas cookies come in as many varieties as there are square dance taws to bake them. Among the favorites are Brownies and we give you the following excellent recipe:

#### BROWNIES

- 4 sq. chocolate (4 oz.)
- ½ c. shortening (1 cube butter or oleo)
- 2 c. sugar
- 4 eggs (beaten)
- 2 c. sifted flour
- ½ tsp. salt
- 1 c. chopped nuts

Melt chocolate and shortening together. Blend in other ingredients. Bake in 10"x14" pan in 350 degree oven, 25 to 30 minutes. Dust with powdered sugar before cutting into squares.

(Jack Halfacre)

Is there a Swedish bakery in your neighborhood? The Christmas "stollen" make a wonderful item for Christmas refreshment and some bakeries make them in the form of a ring, studded with citrus fruit and candied cherries so they look like Christmas wreaths. Failing the bakery, members can probably whip up their own versions of Christmas coffeecake in a ring.

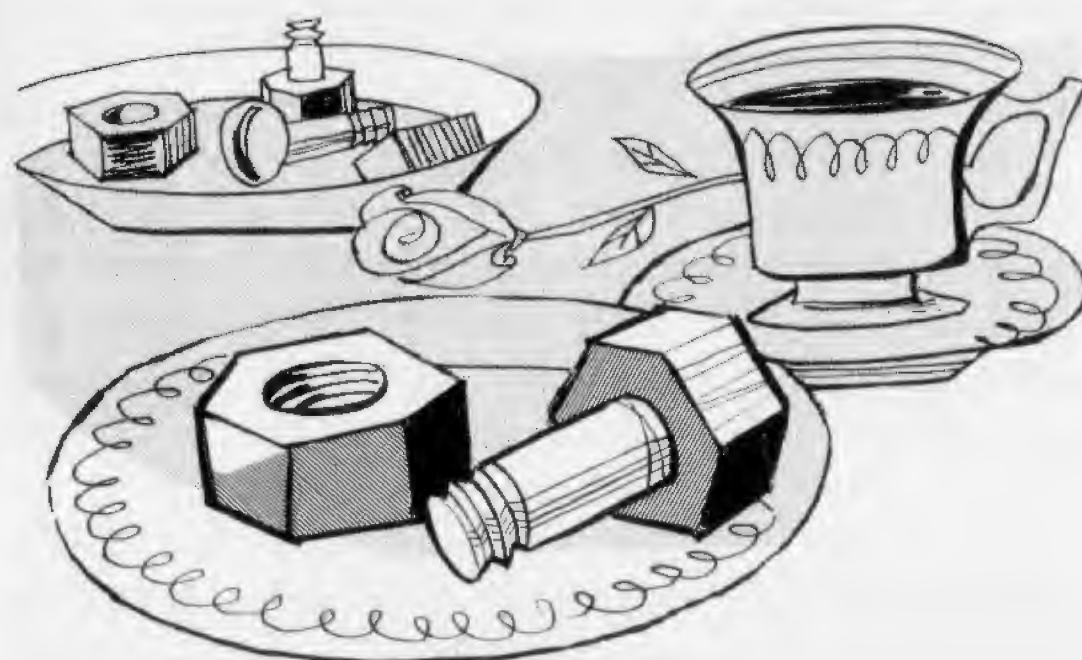
One of the best "snacks" idea we know of is what its concoctor calls, "Nuts and Bolts." Doesn't sound appetizing? Wait until you taste. You won't want to stop. Here's how to fix them:

#### NUTS AND BOLTS

- ½ to 1 cube butter
- 1 tbs. Worcestershire sauce
- 2 tsps. favorite seasonings  
(Try Lowry's seasoned salt, chili powder and cummin — and be GENEROUS)
- 2 c. Wheat Chex
- 2 c. Rice Chex
- 2 c. Cheerios
- 2 c. Slim Jim Pretzels
- 1 can salted Spanish peanuts

Heat oven to 250 degrees. Melt butter in pan, add seasoned salts and Worcestershire sauce. Place all the other ingredients in shallow pan. Pour butter mixture over and mix in oven for 1 hour, stirring about every 15-20 minutes. Spread out to cool. Stand back when you set out the serving dish!

(Peggy Lundahl)







Dottie

# THE LADIES' RESPONSIBILITIES

## Toward SQUARE DANCING

*From Dottie Jones, Hollywood, Calif.*

FROM MY very first lesson two aspects of Square Dancing have seemed very important and exciting. First that it was a couple activity and second that it gave me a chance to participate. Up to that time I had always been an observer. Then with participation came assuming responsibilities as a dancer and as a woman which resulted in great joys I had never known before. Responsibility can mean Duty (rather a horrible word) but it can also mean having fun yourself because you are adding to the enjoyment of others. Hoping not to sound too Pollyanna-ish, here are a few of the specific fields in which I feel we women have a direct responsibility to square dancing.

**MANNERS CAN BE FUN.** Each of us probably has an early impression of some particularly gracious dancer. Mine is Dorothy Martin. It wasn't just that she was an experienced dancer; it was because she moved her body and used her skirts in such a natural manner. Her hands, her feet, her face were all part of the dance and music. Everyone was glad when she stepped into a square. One of her most apt pupils is my friend Ione Harter. Even when she is standing still, her feet are moving slightly to rhythm, she is smiling, you can tell by looking at her she is doing something she loves.

Skirt work can be beautiful. It can also be painful if several yards of rick rack are swished in your face. Extra turns in a ladies chain or do-si-do can be very pretty, particularly in exhibition work where all four ladies are acting in unison; a high kick on an allemande left shows you are enjoying yourself, but if it throws your partner off balance it is neither comfortable nor courteous. The other ladies in the square are important too; sometimes you

can make or lose a friend in a ladies chain by the way you help or hinder her to do her part gracefully.

**HOSPITALITY IS FOR EVERYONE.** The committee in charge of a dance can be counted on to do their share; but every woman on the floor is a potential hostess — to old friends and new, to members and guests. She can let them know she is glad they are there. Refreshment time should be just that; it is also a time to talk to people you haven't danced with. In these days of weight-watching (almost as fascinating to some as bird-watching) an attractive plate of fruit beside the usual doughnuts or home-made cakes may be a welcome sight.

**WHAT ABOUT OUR RESPONSIBILITY TO MEN** — as square dance partners? To go beyond that would take too long. It is up to us to make them as comfortable and as happy as possible. This includes our own husbands. Due to geographical differences in styling and custom, I would say conformity and comfort should be the keynote. If you are one of those who gets dizzy easily and a man insists on spinning you like a top in a grand right and left or backlashing at the end of a promenade — a smile and a simple remark to the effect "I'm not very good at that" will probably work better than a sudden stiffening of the body and a glare. I've tried both; the first is more comfortable.

Exchanging partners is an important part of our dancing, but this too should be a couple activity. To leave a man or a woman uncertain as to whom his next partner will be is embarrassing and discourteous. A quiet word to your husband that you have been asked for a dance makes it easy for him to ask that man's



wife before the next square begins. At round dance parties programs seem to be popular. A decision should be made between partners as to which one shall handle it in order to avoid mix-ups.

Speaking of round dancing, I have a theory I don't always put into practice but I'm trying: If we gals would try to follow a man's lead as we did when we were ballroom dancing we would probably be more popular and look better on the floor. This is most difficult with your husband, I know, but try it some time — mistakes and all. The surprised, pleased look on his face will be worth it, even if you never do it again.

Just a word about jealousy. There shouldn't be any in square dancing but we're all human even if we are square dancers. One of the things my husband says he likes about this hobby of ours is that he can put his arms around twenty or thirty women during an evening and not get a black eye — where else is this possible? So I try to keep in mind that he *likes* other women, it gives him pleasure to be with them, but he *loves* me.

CLOTHES MAY MAKE THE MAN but they don't make a square dancer. It doesn't make as much difference *what* we wear as what is inside of them and what we do with them after they are on. Nevertheless, square dance clothes are pretty and fun. I am a little disturbed to see the trend away from dresses particularly for square dances. As my friend Madeline Allen has said, there is a change of pace, a lift to our morale if we set aside certain clothes just for this activity. A gingham dress with puffed sleeves and perky starched ruffles would certainly be out of place at a cocktail party or at a barbecue—bare shoulders, draped chiffon, or a plain blouse and skirt seem out of place at a square dance. Class nights can be different than party nights; but any woman who doesn't have at least one typical square dance dress that she wears only to square dances is missing a lot of fun and also some of her responsibility to the great tradition of American folk dancing.

THE CALLER AND HIS WIFE are the second most important people in square dancing. (Dancers are first or there wouldn't be any need for callers except in their own showers.) A word of appreciation at the end of the evening, attention to their instructions

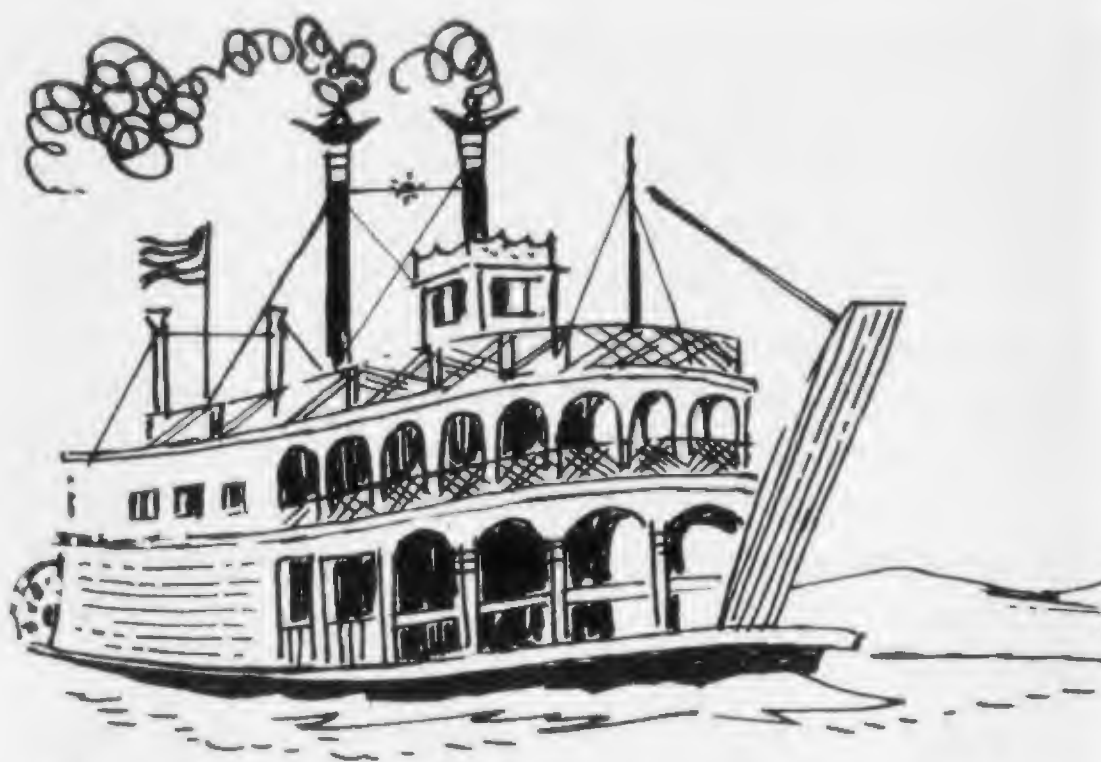
and announcements are such easy but often neglected courtesies. Help him in setting up and taking down his equipment (if he wants it); ask him for suggestions as to program; keep him informed as to special events of the evening; arrange a few partners for his wife (if she wants them). Some wives like to sit out part of the time (they probably go to lots more dances than we do), but most of them would probably rather sit at home with a good book than sit *all* evening watching *you* dance.

THE CARE AND FEEDING OF THE "OUT-OF-TOWN" CALLER is a big subject, so just a few reminders: While one may like to be invited to stay in a dancer's home, another may prefer to have a room where he can "get away from it all." One may enjoy a big dinner before his dance; another may have "butterflies" and prefer a quiet meal beforehand with more sociability later. The easiest way to find out is to ask him. A caller has a fine memory for calls and breaks to make your evening a success. Don't stretch it to the breaking point by going up to him or his wife in a strange city and saying "Remember me?" and then have your feelings hurt when he says "No, I don't." He may have been in twenty different localities since he saw you last, and have seen and talked to hundreds of dancers. Make it comfortable for him and easier on you by saying, "I'm Tottie Rathbun (or whatever name seems appropriate). I was at your dance in Lancaster the night the stage collapsed." What a thrill when he says he *does* remember you — and chances are he really will.

TOO MANY RESPONSIBILITIES? NOT REALLY. Different areas have different problems and different answers. Never be satisfied with one opinion — mine or yours. Talk to people about them, find out how they are handled in different places. You may not change your opinion but you'll *learn* something and that is our big responsibility as women, as square dancers, and as human beings.







# THE ADMIRAL WORE A SKIRT

*By Marcella Sellinger, St. Louis, Mo.*

**T**HE S. S. ADMIRAL, docked at the foot of Washington Street on the Ol' Mississippi, was the scene of Ladies' Night sponsored by the Greater St. Louis Folk and Square Dance Federation. Edna Deskin was Chairman and selected Marcella Sellinger and Jean Tattitch as M.C.'s for squares; Norma Wylie to M.C. the rounds.

Edna started off the evening by introducing the three feminine M.C.'s as Faith, Hope and Charity, to the background music of "Tonight You Belong To Me." The Faith was that the ladies could show the dancers a good time; Hope, that everything would go smoothly; and Charity, from the crowd, that is, in case it didn't!

Nobody need have worried. It was a river-going ball and the decks ran thick with fun that night. The Westerners provided music for the boot-stomping 60 squares who were present to dance to an even dozen callers.

As these callers took their turns the lady M.C.'s introduced them with some choice bits of news about them or the dance they were to call. As at least one M.C.'s husband was on the roster, this gave rise to much hilarity. One caller whose name conveniently happened to be George was introduced by Jean Tattitch dressed as Liberace, candelabra, smile and all.

During intermission Edna Deskin introduced new officers for the Federation and announced that the president, El Windmeyer, had been presented with his fourth daughter the day before, proving again the all-pervading influence of the distaff side.

At the dance's end, nobody could deny that the ladies had proven their capabilities in some pretty responsible jobs.



Above:  
These ladies "ran the show" on the decks of the S.S. Admiral on the Mississippi. Usual route, Jean Tattitch, Marcella Sellinger, Edna Deskin, Norma Wylie.



Right:  
El Windmeyer, new prez of the Greater St. Louis Federation, accepts a tribute from Jean Tattitch on Ladies' Night.





## For Your Square Dance Club

### A WORKSHOP PAYS OFF

*By Gladys Davis*

**A** CLUB that had been going on as ours had for more than 6 years was bound to go through a bunch of problems. We still had a goodly number of the original members dancing with us and our biggest concern was that these folks who came to our twice monthly dances came with the idea of just having a good time with their old buddies and seemed to enjoy not being too serious about dancing.

Of course as over the years some of the originals dropped out, we gained new and enthusiastic younger dancers who almost all belonged to other clubs, or, who having more recently graduated from class, knew so many of the newer figures the oldsters just couldn't keep up with them.

What a problem! Our old timers needed the club and certainly it did belong to them, but, to be a successful club, to keep going and stay in the black, we had to have more dancers, and newer dancers seemed to want newer material.

#### **Plan To Do Something**

One night after a particularly trying dance our caller and a few of us from both sides of the problem decided that we'd better get together and work something out before it was too late. When we did meet, at one of the homes, we talked the whole thing over and realized that while our case was probably no different than a lot of others, it was new to us and if we analyzed the complete picture we could come up with a suitable answer like intelligent people.

The thoughts that came out of the meeting were quite amazing. In the first place — both the old timers and the newcomers were virtually in the same boat. They both had loads of "new" material to learn. The oldsters, it was quite apparent, had never had a thorough teaching job done on the Dixie chains, and square through figures. But, at the same time, not one of the newcomers in a dozen could do a Do Si Do and chances were a pattern like

Lady Round Two would leave them far behind. These figures had been passed over them as they hurried through a beginner's class. Consequently they could be considered to be "new" figures to them.

"Here's what I propose," our caller told us. "Our whole club is past the class stage — as far as names go, that is. Let's set every fifth Thursday as a Workshop night." (Our club regularly meets on the 1st and 3rd Thursdays.)

This sounded like a pretty good experiment. The old timers would see it as a chance to get the new "upstarts" familiar with the "good old dances" and the newcomers sighed that at last the "old fogies" would learn something other than Bird in the Cage.

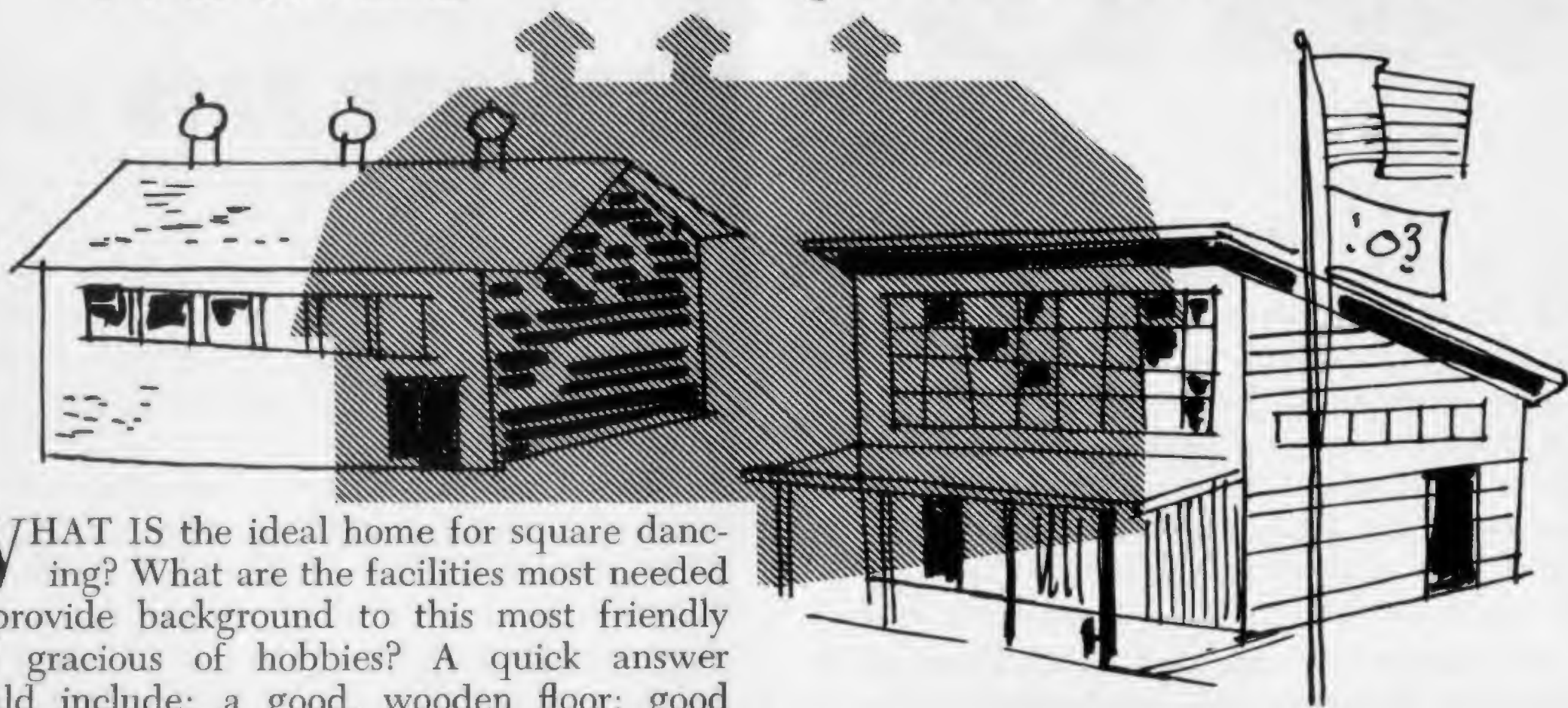
I'll have to take my hat off to our caller. That first night he sold every one on the idea. A large part of the time we spent on things we all needed to be helped with. Most of us had developed lazy habits of styling and about an hour's work on comfortable dancing started things off in good shape. In all we covered quite a list of the basics, old and new. Our younger members were amazed at the Chase the Rabbits, Heel and Toe Polka Square, and Venus and Mars and you should have seen the fun when every one got rolling on the Dizzy Chain (a figure our oldsters used to say was for the birds — simply because they'd never had a chance to learn it properly.)

I'd say that as a result of the evening much has been accomplished. Some of the good from each side has rubbed off on the other. Believe it or not — the hit of the evening was when Gordon taught us that "new" round "Waltz of the Bells." ("Heck, why didn't they write rounds like this before? This kind even I can learn!")

You should see our club now. We still have some problems but this Workshop thing has done wonders for us and we seem to be looking forward to the next one with as much anticipation as we are to our next regular dance. Maybe more.



# HOMES FOR SQUARE DANCING



**W**HAT IS the ideal home for square dancing? What are the facilities most needed to provide background to this most friendly and gracious of hobbies? A quick answer would include: a good, wooden floor; good sound facilities; good air control; a pleasant, attractive atmosphere; a convenient location.

There are some famous square dance homes scattered thruout our land and more are burgeoning each year. Square dancing has long since come out of the old-fashioned barns but some of these square dance homes are called "barns" as a retention of the early, earthy, solid character of our hobby. In this series we'll tell you about some of these famous places dedicated to square dancing; it may be you can include them in a square dance trip one day.



## The Woodward Barn

Caller Lynn Woodward, who has been with this square dance thing since 1937, searched for a long time until he found a barn large enough for square dancing and located about 6 miles southwest of Minneapolis, Minn. The hay loft where the dancing takes place has a high, gothic-arch roof which allows for lots of head room and makes acoustics good, too. It is finished in knotty pine, with benches built along the sides. Authentic brands of various ranches are burned into the walls. All of these brands have some association to Lynn — his father's, that of Pappy Shaw, neighbors' from the Bad Lands region, including the three brands of Teddy Roosevelt's ranches near Lynn's boyhood home.

The first dance was held in the Woodward Barn on October 1, 1944, during a fine snap of Canada-cold weather. The Woodwards borrowed a little coal-burning laundry stove for heat, and stuck the smoke pipe out a window. "The warmth generated," says Lynn, "was largely psychological, so we kept 'em dancing fast." Now the barn is heated with 4 gas furnaces. In the summer both sides of the barn open up to catch all the stray cool breezes coming off the nearby lake.

(Left) The Woodward Square Dance Barn just outside Minneapolis, Minn. is the location of many good times.



Light fixtures are electrified kerosene lanterns along the side walls, with two ox yokes the central fixtures. The ox yokes were brought back from the Virginian hills near the Smoky Mountains, loot of a Woodward summer trip. The drinking fountain is made out of a jug picked up in the Ozarks on their way to the Oklahoma National Convention. Flavor is added by two elk heads, two moose heads and a deer head from a trip to Glacier National Park. The coffee urn is a 10-gallon milk can with a faucet on it.

Offshoot of the dancing parties in the barn were the dancing parties with food. One of Lynn's groups, Woody's Originals, had been meeting at a small restaurant with room for dancing. As an inducement for them to move to the barn, Lynn offered to serve them a home-cooked chicken dinner, buying a hundred baby chicks to raise for their next year's dinners. After the very first dinner a Presbyterian minister who had a group coming out, asked if they could have a chicken dinner, too. The Woodwards found themselves in the midst of serving chicken dinners to square dancer groups. Lunches were added, including homemade pies, supplies for which were, during World War II, contributed out of carefully hoarded stores of the dancers.

The serving of food required additional equipment and economy demanded more room for serving so a new wing was built about the same size as the original barn, connected to the original room by an open arch. This was completed in the fall of 1948. The barn is now ell-shape and each room is rented out to a different club each night. The caller's stand is in the open arch so that the caller can call for both clubs at the same time.



### The Hayloft Barn

The Hayloft Square Dance Barn is a picturesque country barn with real square dance atmosphere and modern convenience, located on Route 4, about 8 miles south of Hamilton, Ohio and some 13 miles north of Cincinnati, Ohio.

Gus and Marian Hiesmann own and operate the Hayloft. Gus is the caller and square dance teacher and the two of them collaborate on round dance teaching. Marian is also the con-coctor of wonderful country style meals.

The barn was purchased in 1953 and remodeled so that it now has kitchen and rest-room facilities, a dining room and playroom on the first floor; the dancing taking place up on the second floor, one of the best floors in the vicinity. It is the original wooden floor and has been sanded and waxed to make it perfect.

The Hiesmanns' home and the barn are located on approximately 3 acres of Ohio countryside. There are a baseball diamond, volley ball court, picnic facilities and a large cement patio in the rear of the barn for those who like to dance outdoors in the summer. The floor indoors will accommodate 11 sets; the patio about 8 sets.

The Hayloft is the harbor for three square dance clubs; the Haylofters, Skirts and Shirts, and Hayloft Twirlers. Guests are welcomed and guaranteed an evening of dancing fun.



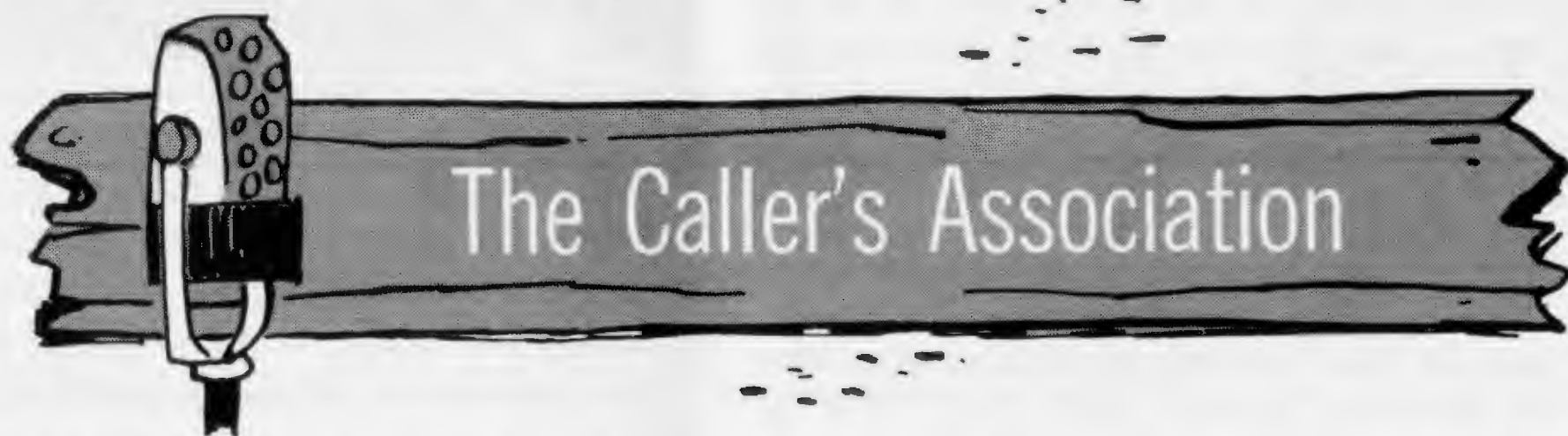
### ON THE COVER

One day recently our cover artist Hans Schwitzke was watching a group of men load a truck in the little town near Ramstein, Germany. They were having so much trouble and when one of the heavy boxes dropped, Hans got his idea for this month's cover. We feel that he's captured a bit of old-world Christmas with his Santa Claus and helpers.



FIRST IN A SERIES ON

# SQUARE DANCE ASSOCIATIONS



**S**QUARE DANCE associations, federations, councils and the like are flourishing like the green bay tree all over these United States and farther at the present time. These are augmented by similar associations of callers and of round dance teachers and leaders. The very real progress that almost every "associated" area has made under local leadership has been marked and for this reason we would like readers to know something of these area associations which are doing such a fine job to underscore the activity in their areas.

Of the three classifications of associations, as noted above, we will in this issue confine ourselves to a look at Callers' Associations — their aims and their accomplishments, giving you actual excerpts from the by-laws of one of the most active and successful of them. In future issues we will delve into associations run by and for the square dancers themselves and give you the exciting story in that connection.

## Size of Callers' Groups

A good, working average size for a callers' association seems to be between 25 and 40 members. This is usually exclusive of the callers' partners, altho' sometimes it includes both as callers. Therefore a working callers' association probably welcomes between 50 and 80 members and partners to its meetings, which ordinarily take place once a month. At these meetings new figures are often workshopped and plans are made for the festival which almost every callers' association sponsors at least once a year with its caller-members appearing on the program.

The meetings are also the place where problems are brought up to be solved. A genuine

effort is made, in most cases, not to fall into the pit of "personality conflict" which is a ready-made bogey to haunt the most staid assemblies. Rather, the effort is rightly directed to planning new classes for callers, standardizing calls, passing along pertinent information about local halls, talking things over in a spirit of progress and friendship.

## Association Aims

Here are a few direct quotes from callers' association leaders and they explain themselves very well:

"Our aims are (1) to promote and establish those movements and activities which would increase the enjoyment of square and folk dancing for all concerned; (2) to exchange ideas to the mutual benefit of the members."

—Jim Mason, Denver Callers' Assn.

"The improvement of callers is our primary objective. We also set a Round Dance of the Month which all callers teach that month. I don't know if we have furthered our proficiency but at least a dozen new callers have sprung up. We don't know if we are right or wrong but have gone on record that no caller is eligible to call at Federation affairs or special dances unless a member of our Association. We are not trying to make a 'closed shop,' just a 'proficient and co-ordinated shop.' We have had our growing pains but we are healthy!"

—Mike Stark, Western N.Y. Callers & Leaders' Assn.

"We aim to promote Square and Folk Dancing in all its forms, both old and new, and to promote the idea that it is a clean, wholesome type of fun for all, from 7 to 70. We also aim to share our knowledge with new callers and leaders."—Bill Baxter, N. of Boston Callers' Assn.



"Our purpose is (a) to promote and maintain the highest square dancing standards; (b) assist in the organization of Classes and Clubs; (c) assist in the development of callers and music and maintain information regarding same; (d) to enrich our knowledge and background by the swapping of material, discussion of problems and in general promoting good will and fellowship between the callers of the State." — Kip Benson, Conn. Square Dance Callers' & Teachers' Assn.

### From the By-Laws

The Square Dance Callers' Association of Greater Kansas City, Inc., whose president is Frank Buchan, has been in effect and most progressively so, for a number of years. We are indebted to this group for their By-Laws, excerpts from which we share with you here.

#### ARTICLE II: PURPOSE

1. To pledge the membership to the betterment of Square Dancing and to promote co-operation between the callers.
2. To create a clearing house for the voluntary exchange of Square Dance Calls and to make available to square dancers the names of qualified Square Dance Callers.
3. To standardize fundamentals for teaching basic square dancing.
4. To co-operate with Kansas City Square Dance Association in square dance activities and promotion.
5. To do all within the Corporation's power to fulfill the aims and purposes of the Corporation, as set forth under the Articles of Incorporation, particularly Article II thereof.

#### ARTICLE III: ELIGIBILITY TO MEMBERSHIP

1. The membership shall be made up of callers within the Greater Kansas City area who are calling dances in that area.
2. Applicants for membership in the Corporation shall be recommended by a member in good standing.
3. Applicants shall be examined by a membership committee of three. There shall be a committee of three appointed by the membership committee, to visit prospective members' dances. Applicants must meet the requirements of the membership committee and/or be approved by the committee of three, prior to their being voted into the Corporation by a three-fourths majority (secret ballot) vote of members present.

### ABOUT ASSOCIATIONS

The basic idea of a group of callers, a collection of dancers or representatives of several square dance clubs — all within a certain area — getting together to pool their ideas to stimulate square dancing within their own area has proven itself sound on many occasions. The interchange of ideas, the concentration of energy and ideas to promote a greater and stronger activity, again within a given area, is important.

Successful caller's organizations are trying diligently to educate the newcomer in order to maintain some standard of teaching quality. Each area has problems peculiar to its own area and its own dancers, and with patience and understanding some of these most difficult problems are being licked.

There is absolutely no need for a national square dance organization to dictate policies or plan the futures for these important local groups. In coming issues of *Sets in Order* more articles on various types of successful local associations will be featured—Editor.

4. Any caller who has been an active member of the Corporation for Five (5) years or longer and who retires from active calling or who moves from the area, may retain his membership in the Corporation in an Honorary or an Associate capacity. Honorary or Associate members will be allowed to attend regular meetings but will have no voting power in the affairs of the Corporation, and they will not be required to pay annual dues.
5. Any Honorary or Associate Member who resumes calling or teaching in the area or who moves back to the area may upon application and upon approval of a two-thirds (2/3) vote of the membership be reinstated as an active member of the Corporation upon payment of the current year's dues.

#### ARTICLE IV: BOARD OF DIRECTORS & OFFICERS

1. The Board of Directors shall consist of six members, three of whom are to be elected by the Corporation each year for a term of two years except the first election, at which time three shall be elected for one year and three for two years.

*(Continued next page)*



(Continued from previous page)

2. The Board of Directors shall be nominated for office each November and shall be elected by a majority vote of the membership at the December meeting and take office the first meeting of January.
3. Vacancies in Board of Directors shall be filled by a majority vote of the members present at the first meeting of the Corporation following the occurrence of the vacancy.
4. The officers of the Association shall be President, Secretary, and Treasurer. These officers are to be elected by the Board of Directors from its membership.
5. Term of office for officers shall be one year.
6. Vacancies in the ranks of the officers prior to expiration of terms shall be filled by the Board of Directors at its next regular meeting following the occurrence of the vacancies.

#### ARTICLE XII: ETHICS AND CONDUCT

1. All members of the Association shall be expected to conduct their dances in an orderly and proper manner and shall conduct themselves in such a manner as to be a credit to the Corporation and an example to the other members.

- (a) It shall be considered unethical for any member of the Corporation to call another caller's dance without first contacting the regular caller.
  - (b) If a member is unable to call a dance, it is his duty to suggest the names of three other callers within the Corporation.
2. All members of the Board of Directors shall at all times in the dispatch of their duties as Board members and officers, give first consideration to the standards of the Corporation, and shall at all times in matters concerning Square Dancing, put the interests of the Corporation ahead of self-interest.

#### Activity Localized

The above By-Laws could be pretty generally adapted to any area for while calling as well as square dancing is basically the same *kind* of activity nationally, still there must be room within the framework of any organization for coping with elements which may be pertinent to only one area. The very *differences* and individualism of every one of the callers', dancers' and round dance teachers' organizations in our country are the things which make the whole square dance picture lively, continuing and great.

## SQUARE DANCER'S INVENTION CORNER



**SQUARE DANCERS'  
HULA HOOP**

### The Square Hula Hoop

Going down in history along with the square meal, the square deal (and yes, even the square nickel of Aruba, in the Dutch West Indies) is the square Hula Hoop. The brain-child of Emile Alline of Louisiana, the square Hula Hoop will undoubtedly do its part in making more folk "square conscious." Unfortunately the news flash didn't tell us if such a contraption will work and, if so, how?

Cartoon by Emile Alline, New Orleans, La.

**Have you any earth-shattering inventions such as this to contribute to the square dancer's invention corner? Send 'em in. If used, they're worth a cool dollar bill. Editor.**



# SQUARES GOOD TO THE FINNISH

## ARCTIC REPORT

*By Eiler R. Cook, American Embassy, Helsinki, Finland*

ARCTIC CIRCLE



The American Embassy Square Dance Exhibition Team in Helsinki L. to R., Arching, Steve & Nancy Tanner, Going Thru, Gerry & Wen Coote; Arching, Frank & Dorothy Schoen; Going Thru, Bitten & Eiler Cook.

**Y**ESSIR, that familiar call "square your sets" is now being heard 'way up here in Finland as the American Embassy square dance group has been introducing this typically American pastime to the Finns. The group was organized in 1956, and since that time a good many enthusiastic Finns have learned the intricacies of "left hand star," "cross trail thru," etc. As many as five squares have been gathered for an evening's dancing here in the capital city of Helsinki.

For those unfamiliar with Finland, it is one of the Nordic countries and excepting Iceland, it is the most northerly Republic in the world. About one-third of the total area lies north of the Arctic Circle. Although right next door to the Soviet Union, little Finland has maintained her independence and has kept the Iron Curtain from falling over her. The 4.4 million Finns are a sturdy and courageous breed, and we are fortunate to have them as our friends.

The Embassy square dance group exhibition team (see picture) has performed before numerous Finnish groups, and the dance-loving

Finns have been enthusiastic in their response. In one of Finland's first national hook-up TV shows on December 26, 1957, the Embassy exhibition team was featured in a one-hour variety show. All eight members of the exhibition square had square danced before coming to Finland: Nancy and Steve Tanner in New England, Dorothy and Frank Schoen in upstate N.Y., Gerry and Wen Coote with that well-known caller Pat Paterick (featured in earlier Sets in Order articles) in Washington, D.C., and Bitten and Eiler Cook with caller Joe O'Leary of the Paris (France) Squares (see article in March 1958 issue). The dancing is done mostly from tapes, with Pat Paterick having recorded a fine series of dances for this Helsinki group.

So, this group claims the title of "most northerly square dance group in the world" — how many challengers to this?





Dorothy

# DESIGNING A PAGEANT FOR THE NATIONAL CONVENTION

By Dorothy Shaw, Pageant Chairman

THERE is so much exciting material making up the history of American folk dancing and the background of our current square and round dance that we are going to have to hit the high spots here at Denver when we present our historical Pageant of American Square Dancing on which quite a number of people are busily working.

To start with, we plan to bring the whole cast in at once in a great Grand March and have them seated around the arena so that there will not be any time wasted for exits and entrances. Martha and Fred Clark, who were in on the presentation of the finest Grand March I ever saw, when the whole State of Wisconsin did one for the International Festival in Chicago, are going to help me with this part. It should be stunning to see all these people — 100? 200? 500? — in their *very* various costumes, marching together.

The first episode will probably be the Appalachian Mountain Dance which is much the **1700** oldest ancestor to have landed in this country, and I am planning a Kentucky Running Set, of course. We want, in so far as possible, to have the groups presenting the dances from the localities in which they developed. We also want to use dances that

are still *danced* in these localities. Further, we are going to try to have the dances chosen simple enough that *anybody* who really wanted to could learn to dance them quite easily. I don't want this lovely heritage to look *removed* from here and now. The Kentucky dance has to be *exciting* — and sort of *wild*.

That would probably be followed by Scottish squares, the immediate forerunner of the New England quadrilles and contras, as the **1750** Kentucky dance was the forerunner of the Western square dance. For this we need a group from Canada, whence these things probably came in the first place, with swinging kilts and flying slippered feet. We shall try to keep costumes authentic as to place *and* time.

The New England quadrilles and lovely contras that developed from the Scottish things **1800** will probably come next, done in period costumes by folks from Boston and Pennsylvania, etc. Here could be an interlude of the forerunners of our modern waltz — a Dresden china doll couple doing a heart-breakingly lovely minuet, half a dozen couples **1840** doing a landler and a dozen to twenty couples whirling in a real Viennese Waltz. These could come from all over the country as they wouldn't have a fixed routine.

The things that came across the Texas and California borders from Mexico — the Varsouviana and a lot of other lovely things from Texas done in the most *lovely* costumes by a group from San Antonio. The wonderful Santa Barbara and Monterey "contras" (which are really square dances) by groups from southern and northern California, again in beautiful costumes of the period.





When the Mormons trekked across the country Brigham Young made them get out and dance by firelight in the evening, so as to keep their spirits up! Here I visualize covered wagon — campfire — an old guitar? *Hundreds* of people will be coming from Utah, filling the floor if they want to and all the old beautiful figures will be in their dances.



Now for the “play-party” of Kansas and Oklahoma and Illinois! No instrumental music (that would be wicked) but the most wonderful ratting and tapping of the hands and feet and singing of the strangest old hair-raising tunes and words — ancient beyond reckoning and yet so *close* to our modern square dance. We also have hundreds of people coming from Oklahoma who could shine here.

There were three groups that had a tremendous influence on the current revival by demonstrating what square dancing should look like. Two of these groups really got around. The first was the Henry Ford group that danced under Benjamin Lovett in Dearborn. The second group and the third were working simultaneously: Herb Greggerson’s Blue Bonnet Squares and the Cheyenne Mountain Dancers.

Herb’s lovely team, that made such a hit at the World’s Fair in New York, will be portrayed by a group from southern Texas, wearing those same charming dresses, stepping out with that wonderful little Texas dipping two-step, smooth as velvet. The Cheyenne Mountain Dancers will be portrayed by the sweetest little group of teen-agers which we think we have already found and, surprisingly, this will be the only teen-age group in the pageant, because this is the only teen-age group in the story. Some of the other episodes will, however, have a very proper place for children, mixed in with the adults such as the “Mormon pioneers” and in the “play-party.”

The very last episode will bring the story up to date by putting on a little scrap of what was done in front of the American Pavilion in Brussels. This was another real milestone — this taking of the *American*

folk dance to such a place and the dancing done by the overseas group, the people in both military and civil service who have square danced overseas. Harold and Thelma Deane will get this lined up for us.

The *very* end I am saving for a surprise. We have found the most beautiful way of winding the whole thing up!

*This is something important:* what goes on on the floor of the Arena as we present the Pageant isn’t going to be half as important as what will go on, I *hope*, in the minds of the spectators. Here they will see almost every element that goes into our American dance — our true folk dance. And those elements are still all extant. They will see “square thru” turning up in a contra a hundred years old and “Dixie chain” in the Kentucky mountain dance *two* hundred years old. They will see “Birdie in the Cage” and, “Arkansas Traveller” in a Scottish eightsome reel. But they will also notice that they are making use of only the tiniest fraction of this heritage and it’s all there to use — all such *fun* and such an escape from monotony.

## CONVENTION

### BULLETINS

Remember the dates of the 8th National Square Dance Convention in Denver, Colorado. May 28-30, 1959!

The Pageant of Square Dancing will be given in the Arena of the City Auditorium so the spectators will be looking down at it and get the full effect of the patterns. The Pageant will be given twice on Friday — afternoon and evening.

First registrants for the 8th National were Bud and Fran Dixon, Chula Vista, California. Bud is current Chairman of the National Convention Committee.

Dance visitors to Denver should plan to take in some of the State of Colorado’s breath-taking scenery and innumerable interesting activities. 1959 is Colorado’s Centennial Year so tourist attractions will be many and varied.

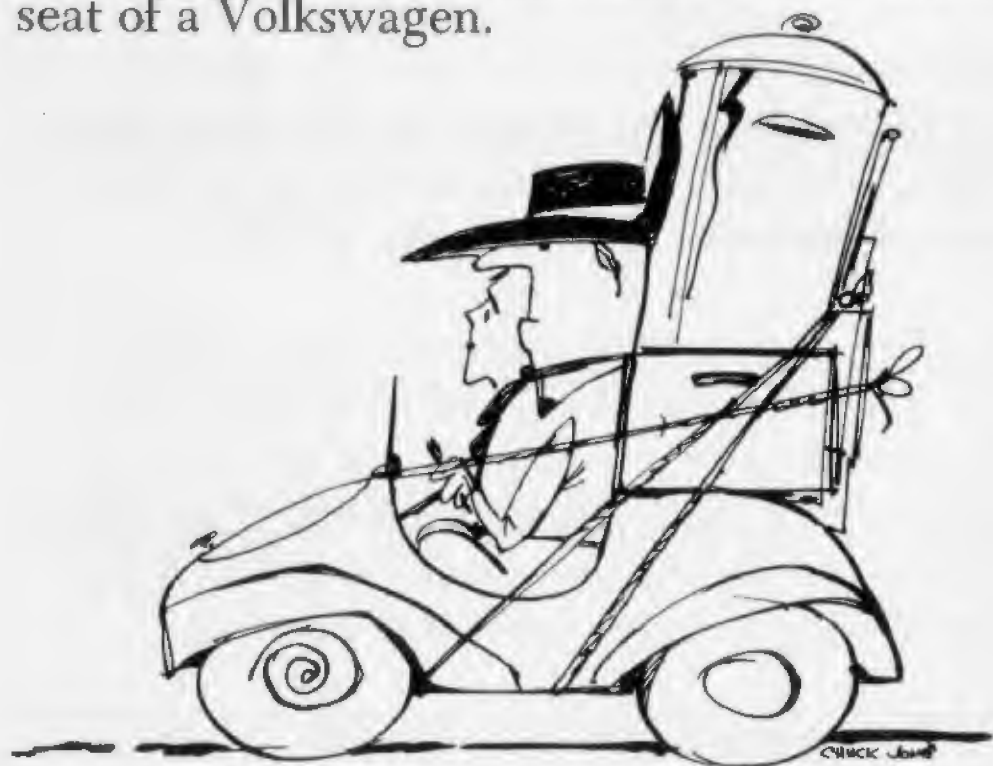


# Chuck Jones' NOTE BOOK

DEAR BOB,

My warmest personal congratulations on a wonderful November issue! It is heartwarming to be a part of such a gallant crew—so many old friends warming their hands together over the bright fire of square dancing, so many intriguing ideas, provocative thoughts, engaging gimmicks to brighten the square dancer's heart and lighten the square dancer's gentle burdens.

"Gentle" did I say? A slip of writer's license, "gentle" and "burden" sounded so sort of poetic together. I don't say the burdens imposed on me in ten years of dancing have caused excessive callusi (Latin for "callouses") ("Callous" sounds like a small California parasitic insect). The things you have to carry around in square dancing aren't usually heavy but for sheer awkwardness it's hard to beat hoisting a 40-cup coffee maker out of the back seat of a Volkswagen.



**Impractical Hobbies — Square Dancing and Sports Cars**

I have also brought to a fine but unfortunate art the knack of arriving at a square dance simultaneously with the caller. By so doing I find myself involved with what I call Boyle's Law: "Callers carry things into halls even when they don't have to."

Man and boy, and ten years ago I was exactly ten years closer to being a boy than I

am now, I have carried eight thousand tons of speakers, turntables, record cases, suitcases, cases of soft drinks and sometimes ambulance cases in and out of upstairs square dance halls. Some square dances are held in basements, some square dances are even held in street level halls. But these are other people's clubs. Every time I join a club it moves upstairs — usually two flights up — sometimes in a hall that can only be reached by ladder. And the amount of gear needed by the caller and/or the refreshment committee is in direct ratio to the inaccessability of the hall. (Jones's Law.)

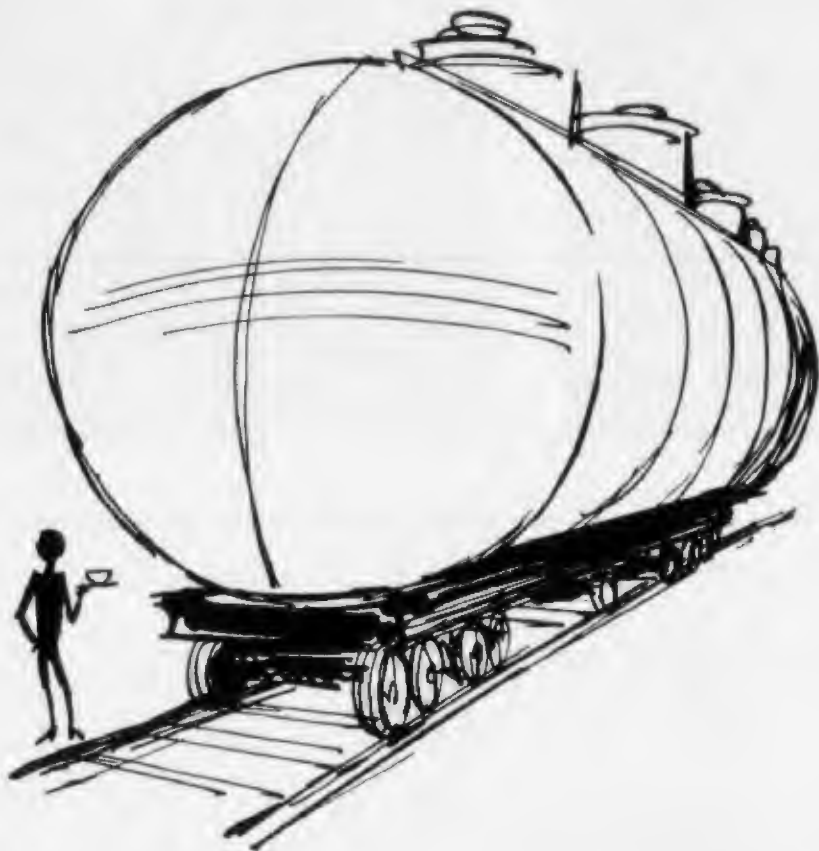
A caller of my acquaintance who wishes to remain anonymous tells me that the trick is to park around the corner and time your arrival (the caller, that is) to exquisitely correspond to the arrival of the most co-operative members of the club. By so doing, he says, a caller may be able to walk up the stairs (or be carried up, where co-operation is extreme) burdened only by a hand mike or a package of cigarettes.

Speaking of coffee I figure that in the ten years of my square dancing experience (about a thousand dances, give or a take a hundred) I have probably managed two cups a dance, perhaps four cups an after-party and forty cups a festival — and I don't particularly like coffee. Personally, I don't think Ed Gilmore, The Yucaipa Clothes Pin, likes coffee either but he takes in about the same amount as he does air. Ed Gilmore drinks coffee for the same reason that an automobile takes gasoline — to keep going.

If in ten years of this incredible destruction of innocent coffee beans and hot water I have swallowed five hogsheads (315 gallons) of this liquid, Ed Gilmore must have consumed at least a railway tank-car full. If you put Ed alongside a tank-car you'll realize the incongruity of this: it's like a parsnip alongside an elephant. Ed Gilmore can hold more coffee than he weighs.



**Ed Gilmore and Railway Tank  
Car Showing Relative Sizes**



If anybody who reads this column knows where Ed Gilmore is, you might tell him that now would be a good time for him to start reading — I'm going to say something nice about him and I'll put up a sign when I finish.

Ed, I would again like to remind you how important your influence was in convincing us — at that critical point that all beginners reach in which their future in square dancing hangs in the balance — that square dancing was indeed FUN. Your great group from Yucaipa, "The Country Cousins," demonstrated that the essential characteristic of square dancing was indeed enjoyment. They did this under your superb guidance, not by saying anything, not by preaching anything but by *showing* through their laughter, their relaxed attitude, their courteous attention to each other that square dancing was fun, was attainable by the average person, was highly desirable. It has been many years since that day at the Armory in Chavez Ravine, yet the lesson learned that day has helped us over the rough spots and minor irritations that can befog one's view of any occupation if you do not clearly understand it in a larger sense. With your help we have long understood square dancing in its true meaning: FUN. SIGN-POST: ED GILMORE CAN STOP READING HERE.

So many wonderful things in this wonderful November issue — I can speak this way about SETS IN ORDER because, as "contributing editor" I simply contribute. I can admire the magazine objectively because aside from my

own copy I seldom see it before it appears in my mail-box.

I'll make a group congratulation to the entire staff — I think SETS IN ORDER hit a sparkling high both in format and content — I'm very proud of you all.

Specific Things I Admired Greatly Department: The great cartoons and charming small spots by old Grundeen brighten and enliven the whole issue; new hope for the future of square dancing in the appraisal of the past by Jimmy and Elizabeth Clossin; also that appraisal of the future making us proud of square dancing's past by my own heroine, Madeline Allen; a new reference to our starry-eyed moments as a beginner through the sensitive words of Betty Gray; heartening words from Mary Henk that we need not neglect square dancing when we explore Europe; what better man to write of Square Dancing for Young People than Ralph (Pied) Piper? Thank you, Ralph, let's not forget.

America's Bud Dixon in a clear-eyed look in on the National convention; Doc Alumbaugh squeezing a discerning eye at a phonograph needle and other "tools of the trade"; Johnny Davis prepares 'em to love square dancing by intelligent mixture of knowledge and love.

Which takes me only to page 37 — out of 80 — with a lot left unsaid but as my cup overfloweth my space runneth outeth.

Dottie joins me in thanking everyone everywhere in the square dance world for our happy years of dancing and for the star-studded world of your friendship.

MERRY CHRISTMAS!

*Chuck Jones*



**Merry Christmas Everyone!**





## STYLE SERIES: DO SI DO

**T**HE TWO-COUPLE Northern Do Si Do, common in a large number of the square dance areas in the early 1950's has all but

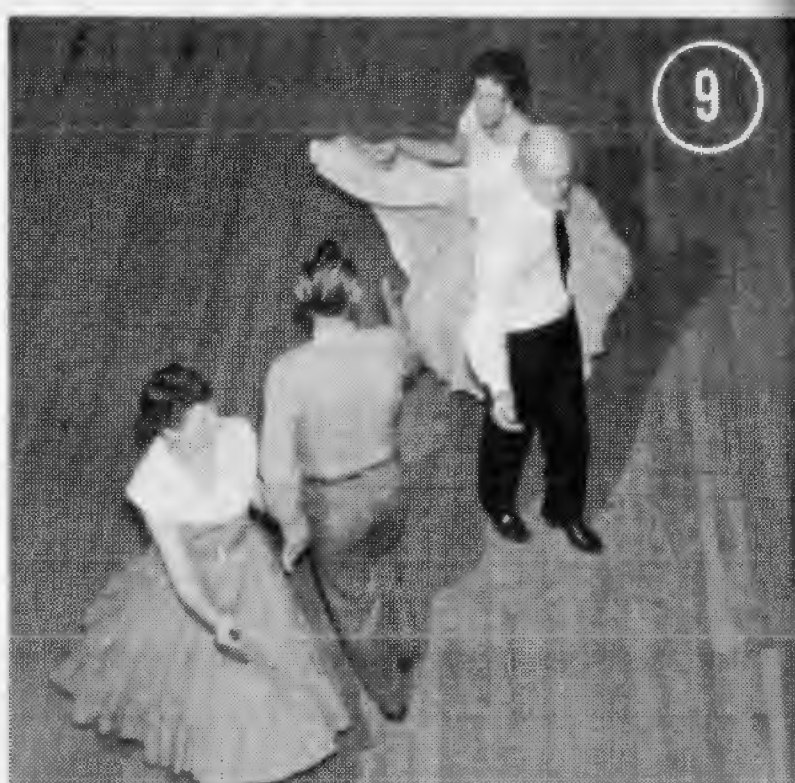
disappeared. Perhaps this simplified teaching explanation may help in its revival. From a circle of four (1), hands are dropped and the two couples pass through (2). Immediately each dancer gives his partner his left hand and walks past (3) next turning his opposite



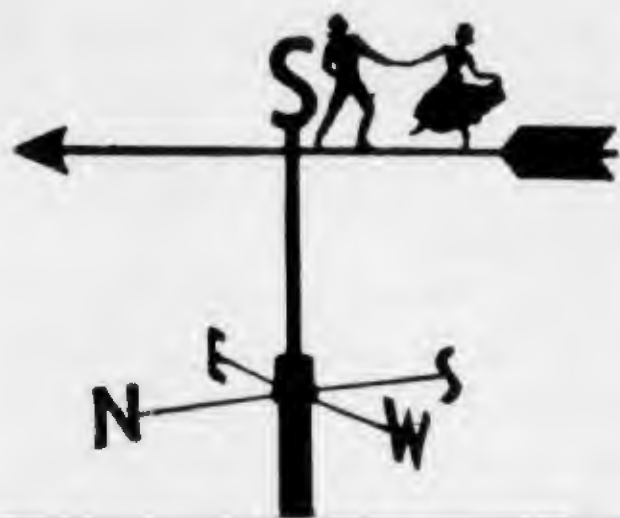
with a right forearm (4) and returning to courtesy turn his partner (5).

A more advanced form of this figure starts from the same circle (6), men release their partners and help their opposite lady to right face roll in front of them (7). Finishing the

roll (8) the ladies have traded places (actually passing left shoulders to do so) and they give their partners their left hands (9) and walk around him. From here men turn opposites with their right and then finish by courtesy turning their partner.







# 'ROUND THE OUTSIDE RING

Editor's Note: These pages feature interesting Square Dancing news items from different areas of our world in which Square Dancing is an international activity. These items are collected and edited by Helen Orem, Assistant Editor of Sets in Order. All information in this category should be sent to Mrs. Orem at 462 North Robertson Boulevard, Los Angeles 48, California

## **Pennsylvania**

A "You Name It" Party was held by the Kon Yacht Kickers Club near Conneaut Lake recently. Members dressed to represent some square dance song, figure or pattern dance. A prize was given for the best. Examples of some of the clever costumes: jeweled bottle and clock on the man's shirt, glasses on the lady's skirt, Champagne Time; man in fancy vest, shirt and pants, lady in gay '20's dress and "headache" band, Puttin' on the Style; false face on the back of the head, Lookin' Back. Games were played to identify the dancers' imaginative themes.

—A. M. Bradshaw

Mac's Barn at Kulpsville featured well-known callers during the fall season. On September 4 Warbling Joe Lewis appeared and on September 20, Lou Hughes, a newly traveling caller from California. December 8 will find Gene McMullen up from Houston, Texas.

—Mac McKenrick

## **Indiana**

The 8th Annual Indiana Callers' Festival was held at the State Fairgrounds in Indianapolis on September 27. There were P.M. and evening square dance sessions, as well as a couple dance workshop. There was a wide variety of callers programmed, calling to the lilt of Paul Burton's Orchestra.

—Johnny Johnston

Dancers in Anderson had a busy schedule to fit into during the fall season, what with "Little Joe" Roehling of Fort Wayne appearing on September 28; Les Gotcher on October 14; Johnny Wykoff of Indianapolis on October 26; and on November 30, Jack Jackson of Ohio.

—Jim Spall

## **Iowa**

The Quad-City Callers' Assn. sponsored their 3rd Annual Fall Festival on September 27, in Davenport. Ed Gilmore was the featured

caller and he conducted a workshop in the P.M. plus calling the evening dance. Supplementary halls to the main one were used for teaching and executing the couple dances.

—Vern Thobe

Ellis Twirlers of Cedar Rapids put on a Fall Roundup on October 5. It was held at Armar Ballroom, the nicest in the city, which holds about 90 squares. Harper Smith came up from Celina, Texas, to call for the folks. On October 22 Johnny Davis came from Kentucky to call a special dance.

—Ruth Brainard

## **Nevada**

A state-wide Square Dance Festival was planned for the Nevada Day Celebration in Carson City on October 31. A 4-hour program of square-ing and round-ing, with some exhibitions, took place at the Old High School Gym with square dancers from the entire state of Nevada invited to take part. The Festival Committee was comprised of Dayton Colville, Tom Zeme, and Harriet Calsbeek.

Visitors can find open dancing in Reno on every night of the week and once each month the Reno Inter-Club Council sponsors a dance at the California Bldg.

—E. D. Calsbeek

## **Ohio**

Circle Eight Club of Ironton now have their own club rooms which will hold from 15 to 18 sets. During the past summer classes were conducted for new members, with Ralph Thompson and Charles Bishop as instructors. At the end of the training period a party was held to welcome the new dancers, with the entire club participating.

—Doris L. Thompson

Square dancers of Columbus are swinging along thru their winter dancing after a fall-full of special dances. At Holiday Hill in Delaware





## ROUND THE OUTSIDE RING

Johnny Davis and Butch Nelson were guest callers; at Whetstone Shelter House in Columbus, Johnny Bias was booked; Joe Lewis was M.C. at the Fairground Youth Center in Columbus; and on December 20, Bill Burnside will act as M.C. for a Christmas dance.

In spare moments between dances all dancers in Columbus are working towards making the First Annual Buckeye State Square Dance Convention a whopper. Dates will be January 9-11, 1959 and featured mike-imports will be Bob Osgood from California and Robby Robertson from Washington. Co-sponsors are the Central Ohio Dance Council in conjunction with the local Recreation Dept. For info, write Fred Gould, P.O. Box 6424, Oakland Park Branch, Columbus.

—Frances M. Haignere

There are now eleven active clubs in the Lima area, seven of them directly affiliated with the Y.M.C.A. They dance in an air-conditioned hall that sports the latest in P.A. equipment, most of which was paid for by the dancers themselves. Clubs dancing here are Promenaders, Do-Si-Do, Pairs 'n' Squares, Calico Squares, Square-Hi-Steppers, Bowknots and Belles and Beaux. 2 by 2's, the round dance club, rounds out the full "Y" program.

—Lima YMCA Square Dance Council

Bud Boden continues his lively and interesting column, "Strictly for Squares" in the Cuyahoga Falls News. He reports on many guest callers visiting the local clubs, including Ed Gilmore, Johnny Barbour and most lately, Johnny LeClair, the Wyoming livewire.

### Arizona

Big stuff planned for Tucson's 11th Annual Southern Arizona Festival on January 16-18, 1959. George Elliott and Buzz Brown will call at the Saludos Amigos, dance on Friday night; the Pinata Swap Shop on Saturday A.M. will have "little bit o' this, little bit o' that." Workshops in rounds and squares are planned for Saturday P.M. and in the evening, the GRAN' FIESTA! Style shows, exhibitions, a Buenos Noches After Dance and a Sunday A.M. Adios Amigos Dance for those who just can't say good-bye will spark the proceedings. Dick

Schwark is General Chairman; write Festival Committee, 5933 Southland Blvd., Tucson.

—Helen Wiegink

### Michigan

The Michigan Square Dance Leaders' Association installed their new officers at their first fall meeting on October 5 at McKenney Hall, Ypsilanti. The following took office: Clarence Williams, Jackson, President; Vern Smith, Dearborn, Veep; Dan Webster, Lansing, 2nd Veep; Zelda Caruso, Detroit, Recording Secretary; Velma Smith, Flint, Corresponding Secretary; and Joe Roe, Mason, Treasurer. A very successful workshop was held at Interlochen over the Labor Day week-end, with Bruce and Shirley Johnson.

—Dorothy Hoffmeyer

### British Columbia, Canada

Bouquets to the Nanaimo Circle & Squares who sponsored the Arnie Kronenberger dance on October 14. It was indeed a huge success. Dancers arrived at Vancouver Island by car, bus, ferry and water taxi. Clubs were represented from Campbell River, Comox Valley, Alberni Valley, Duncan-Cowichan area, Victoria, Vancouver, Langley Prairie and Powell River.

—Dawn Draper

### North Carolina

The First Blue Ridge Jamboree was held at Calvary Episcopal Parish house in Fletcher, sponsored by the Apple Jacks and Jills of Edneyville. Callers for the evening were John Stewart, Al Brothers and Dennis Ledbetter. The dance was a benefit for St. Paul's church, Edneyville, where the sponsoring club dance regularly in the Parish House they are helping to complete. The Festival was well-attended by guests from as far away as Atlanta, Ga.

—Jeanette Ledbetter

### California

The Desert Twirlers' Second Annual Orme Duet Dance was on November 29 at the H.S. Cafeteria in Lancaster. Joel and Ray were real rhythm-makers and kept the crowd hopping.

—Elsamae Whitney

South Coast Association held its Inaugural Ball on October 12 at the Municipal Auditorium in Long Beach. Those taking office were: President, Fred Adam; 1st Veep, Lyle Simmerman; 2nd Veep, Bob Morrison; Secy.,





## ROUND THE OUTSIDE RING

Golda Morrison; Treas., Vince Kerfoot.

—John Whisenant

New officers of the up-and-coming Santa Clara Valley Assn. are Bill Spencer, San Jose, Pres.; Earl Callaway, Menlo Park, Veep; Clara Bow (Clara Bow?), Secy.; and Josephine Adams, Treas. Members gave a rousing cheer for the work done by retiring Prez Ray Worell.

Still another officer-roster to report on, this time for the Central Coast Square Dance Assn., in the San Luis Obispo Area. Officers are: Wilson Gregory, Dave Gleason, Wes Brooks and Lonny Mize. There are 7 clubs in this association, less than a year old.

—Wilson Gregory

On January 10 the 1st Palanaders Westside Community Square Dance will be held, with Ray Columbe from San Diego calling and bringing a bus-load of his dancers from San Diego to join the group of Westside clubs at this dance, which introduces a new policy.

—Sue Sommers

### New York

Swinging Squares started its third year in New Hartford with this new name. Bill Chatin, Larry Griswold and Beth Campbell called during October, November and December and a "special" on November 9 was a dance called by Dick Leger from Rhode Island.

Ralph Tefferteller calls dances every Saturday night at the Henry Street Settlement House in New York City. After the dancing from 8:30 to 11:30, Ralph's wife, Ruth, leads the group in Community singing. There are refreshments.

—Ralph Tefferteller

### Connecticut

Manchester Square Dance Club has a new president-couple in the persons of Ed and Billie Carlson, who took over when the Richardsons moved to Rhode Island. This club is graduating an adult beginner class of 35 couples on December 20 and their teen-age class has 40 youngsters signed up. At Hallowe'en time they had Al Brundage as their guest caller and their "fifth Saturday" dance in November featured Chip Hendrickson. Earl Johnston, club

caller, is planning another wonderful New Year's Eve Party at the Wapping Comm. Hall.

—John McHugh

### Saskatchewan, Canada

Dancers from Esterhazy are great square dance travelers, making regular sashays to Yorkton, Saltcoats and Bredenbury. They have worked with the new clubs in neighboring towns to assist and encourage new dancers.

—Nina Millham

Fifty squares showed up to dance and 1500 to watch at the Hist-O-Rama street dance in Yorkton. The affair was broadcast over the radio for about an hour and the TV camera was on hand for shots, as well. All the area callers had a whirl at the mike for about 25 minutes each and Earle Park was the show's M.C. The city presented all the callers with white Stetsons, adding a jaunty touch.

—Earle Park

Winter season at Saskatoon was kicked off, or rather, shoved off, on the H.M.C.S. Unicorn, by kind permission of Lt-Cdr. McLeod, the Commanding Officer, on September 20. Sponsor was the local Saskatoon and District Dance Assn. Callers who participated in the program were; Gerry Hawley, Ralph Beckett, Elmer Friesen, John Brown, Pete Fay, Clarence Garvie, Art McComb, Jim Drader, Fern Desharnais, Reg Young, Joy Wilson, John Korte, Lawrence Lenhart, George Lamb, Syd Vaughan, Bill Tait, Al Osborn, Martin Mallard and Vic Buckley. Note: the H.M.C.S. Unicorn is not really a ship — it's the area Naval Base.

—Gerry Hawley

Earle Park of Yorkton, Saskatchewan, Canada, calls for the first local Square Dance T.V. Show over CKOS-TV.





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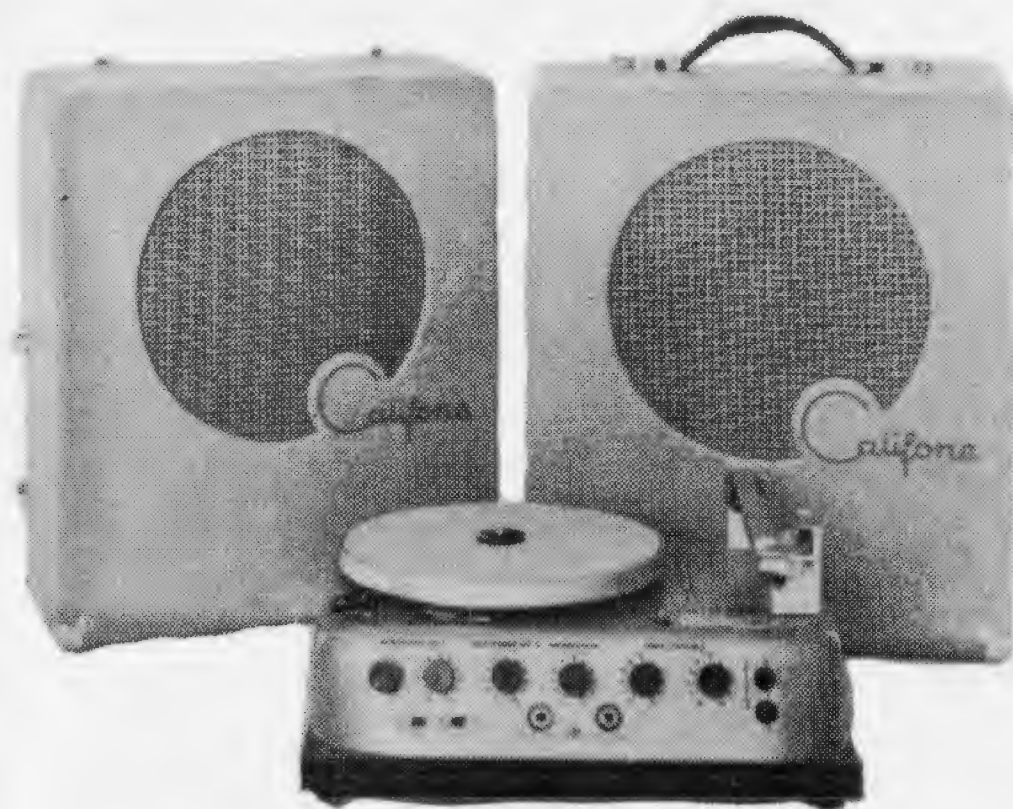
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**MERRY XMAS and A HAPPY NEW YEAR**



**DECEMBER 1958****THE "CRAM AND DRIFT"  
TEACHING METHOD***By Merl Olds, La Mirada, California*

During the nine years I have been teaching square dancing I have experimented with many different teaching techniques. Some were more successful than others and by combining the best points of each I developed my current method which has been in use about three years. This is the "Cram and Drift" method. Let me explain what I mean by that.

The first night of a new class is opened with a short talk on the background of square dancing and just what can be expected from a square dance class, plus the usual explanations on what to wear and a few "do's" and "don't's."

**First Basics**

- After getting the folks into squares I teach them only enough basics to do a few simple dances. I mix them regularly to give them the feeling of the group activity and concentrate primarily on seeing that they have a whale of a time. This same program is repeated for 3 weeks (the period during which additional members are welcomed into the class) with only the most simple basics being added, maybe one each night, to keep up the interest.

On the fourth class-night they are given another group of about three or four new basics. This is the "Cram Session." For the next two or three weeks I give no new fundamentals but try to use as many dances as possible containing the ones they know. This time is also used to teach styling and smoothness.

**"Cram and Drift"**

Just as soon as the group seems to have mastered thoroughly the previous teaching they are given another "Cram Session," followed by another period of "Drifting." This method is used straight thru the course up until the last few weeks, when I usually accelerate the teaching.

- There are two reasons for this. First, modern square dancing has become so complex

that there is a terrific amount to be learned; and secondly, the class has by this time progressed to the point where they can absorb a lot more in an evening and are willing and eager to do so.

**Mixers Are Simple**

From the first evening I use circle mixers starting with, "Oh, Johnny" or something similar. About the third week I introduce the simple type of "walking mixer." "G.K.W." is a good one to ease them into the first experience with anything resembling "round" dancing. Most of the mixers used from here on out are the easier round dance types of figures which I choose purposely because nearly everyone in the class can master them without too much difficulty.

Towards the end of the course I teach one or two of the easier rounds, usually a current favorite rather than a "drill" dance. In this way the group is gradually made familiar with the round dances without "souring" on them. I give them just enough to stimulate their desire for more. Here I sneak in by telling them I'll be glad to teach them more rounds in a round dance class, depending on time and opportunity for everybody; or, I send them to another teacher of round dances.

**Not Too Much Too Soon**

There is a definite purpose behind the slowness in introducing round dancing into my square dance classes. These folks are having enough trouble trying to learn the basics of square dancing, what is to them an essentially new activity. I don't like to confuse the issue too much by having too many or too difficult rounds. In this way they learn to accept the rounds and squares together and then, if they want to go on more especially with round dancing, they can do so.

As any teacher will agree there is a real satisfaction in the knowledge that a certain "system" of teaching is working. This is well-proven when you see the high percentage of square dancers that really know their basics in both rounds and squares and go on to become a happy and enthusiastic part of the whole happy square dancing movement.



## DECEMBER SQUARE OF THE MONTH

### JINGLE BELLS

By Buford Evans, Prairie Village, Kans.

**Record:** Black Mountain 103 or McGregor 619

#### INTRODUCTION:

(start on verse)

You allemande left your corner girl,  
Then do-sa-do your own,  
Gents star left out in the middle,  
'Bout once around you roam,  
You turn your partner right hand round,  
Your corner left hand swing,  
Take your maid, you promenade,  
And everybody sing!  
Jingle bells, jingle bells, jingle all the way,  
Oh what fun it is to ride in a one horse open sleigh.

#### FIGURE:

Head couples cross trail through,  
Around just one you go,  
Star by the left in the middle of the hall,  
Pick up your corners all  
Pick them up with an arm around,  
Let's take a ride to town,  
Inside ladies roll away,  
We'll ride in the open sleigh. Hey!  
Girls turn back on the outside track,  
Go twice around that ring,  
The same gent, you box-the-gnat,  
To promenade and sing,  
Jingle bells, jingle bells, jingle all the way,  
Oh what fun it is to ride in a one horse open sleigh.

Repeat figure for Head Couples and twice for Side Couples.

#### CLOSER:

Repeat entire introduction and use following tag ending:

You walk around your corner girl,  
Then see-saw around your taw,  
Now balance to your partner,  
And thank you folks, that's all.

Note: Tag ending may be omitted.

### SQUARE AND DIVIDE THE COTTON PICKER

By Dr. Myron Redd, Marceline, Missouri

First and third go forward and back  
Half square thru across the track  
Face the sides and box the gnat  
Pull her by and box the flea  
Face the middle and box the gnat  
Right and left thru the other way back  
Turn on around cross trail across floor  
Around just one line up four  
Go forward eight and back you glide  
Pass thru and lines divide  
Pass two and line up four  
Forward eight and back with you  
Forward again and pass thru  
Join hands arch in the middle ends turn in  
Circle up four you're gone again  
Once around until you hear me shout  
California twirl and face out  
Allemande left old left hand . . .

### BREAK

By Stub Davis, Waurika, Oklahoma

Heads go forward, back with you  
Two and four a right and left thru  
One and three half square thru  
Box the gnat with the outside two  
Face your partner, right and left thru  
Face your corner if you prefer.  
Turn your girl and all four couples California twirl  
On to the next a right and left thru  
And the two ladies chain  
Now chain 'em back, don't just stand  
That's your corner, left allemande  
Men to the right, a right and left grand.

### A TOUGHIE

### APPLESAUCE

By Fred Applegate, La Mesa, California

Allemande left the corner maid  
Twirl your partner and promenade  
First and third, don't be late  
Wheel around and grand chain eight  
\*Right and left, turn your girl  
Center four California twirl  
Forward eight and back you sail  
Double pass thru, then cross trail  
After cross trail have same sex as a pair.  
On to the next half square thru  
U turn back, go square thru  
Three quarters round, don't be late  
Face to the middle and circle eight  
Those who can, left allemande  
Others whirl away, go right and left grand.  
\*Or—  
Then dive thru, pass thru  
Half square thru the outside two  
Right and left, don't be late  
On to the next grand chain eight  
Then dive thru, pass thru  
Square thru, three-quarters man  
Find your corner, left allemande  
Partner right, right and left grand.

### VERY, VERY SIMPLE

### BREAK

By George Schrader, Richmond, Calif.

All join hands and make a ring  
Circle to the left like everything  
Circle to the left on the heel and toe  
Break it all up, do-pas-o  
Partner left, your corner right  
Partner left, a left hand round  
Right to the corner pull her by  
Swing the next gal on the fly  
Now circle up eight you're gone again  
Face your corner, all eight chain  
Turn your girl, don't just stand  
Corners all left allemande . . .

#### SPECIAL WORKSHOP EDITORS

Joe Fadler . . . . . Dance Editor  
Bob Page . . . . . Square Dance Editor



### PROMENADE BREAK

By Bill Copeland, Birmingham, Alabama

Promenade but don't slow down  
One and three wheel around  
Right and left thru the ones you found  
With the same two you circle up four  
Head gents break and line up four  
It's forward up and back with you  
Forward again a right and left thru  
Now left square thru across from you  
A left, right, left, and then a right  
Allemande left, don't take all night . . .

### BREAK

By Bob Hayden

Head two ladies chain to the right  
New Side ladies chain cross  
One and three gonna' pass on thru  
Around just one is what you do  
Down the center crosstrail thru  
Around just one to a line of four  
(Two ladies and two gents)  
Forward eight and back you sail  
Go forward again and cross trail  
Find your corner, left allemande.

### SKIP #5

By Del Coolman, Flint, Michigan

Bow to your partner—corners all  
Ladies chain across the hall  
One and three—forward up and back  
Pass thru—make a U turn back  
Two and four—forward up and back  
Cross trail thru—around the outside  
Around two—stand four in line  
Forward eight and back with you  
Cross trail thru—skip one girl  
Allemande left . . .

### ODD, BUT IT DOES WORK

### LONESOME LADY

By R. J. "Peaty" Moser, Dalton, Ohio

First couple bow, second couple swing  
Third promenade outside the ring  
All around that ring you go  
Walk right along on the heel and toe  
Get back home, go a little bit more  
Stand between couple number four  
Forward four and back with you  
Couple number one pass thru  
Separate, go around just one  
Stand in a line, we're not near done  
Forward eight and back you go  
Right hand high, left hand low  
Spin those ends and let 'em go  
Lonesome little lady, let's see you smile  
Promenade outside that ring a while  
Pass just three is all you do  
And stand beside your honey-dew  
Forward four and back you glide  
Pass thru and the line divide  
Pass just one is all you do  
Squeeze right in between those two  
Forward eight and back with you  
Forward again—pass thru  
Face your own—look out man  
She's old corner, left allemande.

### LAS WAGES

By Fred Applegate, Lemon Grove, Calif.

First and third, half square thru  
Right and left thru the outside two  
With a three quarter turn  
On to the next, half square thru  
Those who can, right and left thru  
Outside two will separate  
Go down the middle, half square thru  
Right and left thru the outside two  
With a three quarter turn, on to the next  
Square thru, three quarters man  
Find your corner, left allemande  
(She's on your right)  
Partner right, go right and left grand.

### REVERSE EIGHT

By Paul E. Roderick, North Busnell, Florida

One and three half square thru  
Right and left you do  
Circle half with those two  
Dive thru, pass thru  
Right and left thru and turn those gals around  
Dive thru the center of the set, box the gnat,  
you're not thru yet  
Star right after that, all the way around to  
the corner  
Catch all eight, turn 'em left half way now  
Back with the right all the way round to a  
wrong way whee  
Go left then right and turn back three  
It's left and right and there you are  
Meet your own like an allemande thar  
Back up boys in a right hand star  
Shoot that star to the next little girl  
Form a wagon wheel and make it whirl  
A wagon wheel and away you go  
Strip the gears for a do-pas-o  
Partner left and corner right  
Partner left all the way around  
Promenade the corner as she comes down.

### FRONTIER SQUARE

By John Pearson, Chicago, Ill.

First and third go forward and back  
Forward again and pass thru  
Split the ring, go around one  
Into the middle and square thru  
A right and a left and a right you fly  
A left to your partner and pull her by  
Split the ring, go around one  
Come into the middle, frontier whirl  
Same as California twirl.  
Right and left thru with the outside two  
Dive thru, pass thru  
Circle half with the outside two  
Dive thru, pass thru  
Frontier whirl and square thru  
A right and a left and a right you fly  
A left to your partner and pull her by  
Split the ring and go around one  
\*Come into the middle for a frontier whirl  
There's your corner—left allemande.  
Variation for \* lines:  
\*Come into the middle for a right hand star  
Once around in the middle of the land  
There's your corner—left allemande.





Photo by Jack D. Mezrah

*Lib and Tom Hubbard, Atlanta, Ga.*

**N**EWLY BLENDED Lib and Tom Hubbard (their wedding took place during the last year), have gained an enviable place for their pleasing demeanor as well as their competent teaching of the round dances.

Lib has "danced all her life," including in her dance background work with the famous Ted Shawn at Jacob's Pillow in Massachusetts. Lib holds a Master's degree in Biology from Emory University and has taught it in the Atlanta schools. At present she is an enrichment teacher, specializing in teaching squares and rounds.

Tom is past and charter president of the Georgia Federation of Square Dancers, in which he is still active. He is employed by Southern Bell Telephone Co. Tom ably partners and assists Lib as she teaches the rounds, coming forth with handy hints from the man's viewpoint. They have been a round dance team for three years.

Lib and Tom have participated in workshops throughout the South, including the Swap Shop at Fontana, N. C. They teach regularly two round dance clubs in Atlanta.

Lib has created such rounds as Bells of St. Mary's, Dixie and her current Blue Two-Step.

The Hubbards feel that the rounds are so important a part of the square dance picture that it would be hard to separate the two. Their creed is dancing for fun in both teaching and learning. This shines forth in their own

dancing, as friends say, "When Lib and Tom dance, they make beautiful music."

### NOT HARD, NOT EASY

#### SAN DIEGO WALTZ

By Bob & Helen Smithwick, San Diego, Calif.

**Record:** Capitol #45-19665—San Diego Waltz—Curt Massey & Martha Tilton

**Position:** Closed dance, M facing LOD

**Footwork:** Opposite throughout, directions for M

**Introduction:** Wait 4 meas. **Bal Left Tch; Bal Right Tch; Bal Left Tch; Bal Right Tch;**

#### Measures

**1-4 Waltz Forward; Waltz Forward; Twinkle Out; Twinkle In;**

In closed dance pos, starting M's L ft do 2 fwd waltzes in LOD; M crossing L ft over his R and W crossing behind do a twinkle step diag twd wall; then M crossing R over his L and W crossing behind do 1 more twinkle diag twd COH; end in closed pos M facing LOD.

**5-8 REPEAT** action of Meas 1-4, ending in open dance pos both facing LOD with inside hands joined.

**9-12 Waltze Away; Waltz Together; Spot Turn Away; Step, Draw, —;**

In open dance pos, starting M's L ft waltz away; waltz together, releasing M's R & W's L hands both do a spot turnaway in 3 steps (M turns L face & W turns R face) and face each other; joining M's R & W's L hands with M's back to COH step R to side in RLOD and draw L to R.

**13-16 Do Sa Do, 2, 3; 4, 5, 6; Bal Back; Tch, —; Bal Forward, Tch, —;**

Releasing hand holds do a 6 ct Do Sa Do and assume closed pos with M's back to COH; bal back on M's L ft; bal fwd on M's R and touch L to R.

**17-20 Side, Behind, Side; In Front, Flare, —; Roll Back, 2, 3; Step, Touch, —;**

In closed dance pos and in LOD step to side L, behind R, to side L; in front R, flare L around; stepping L in back of R roll back (M turn R face, W turn L face) a solo turn twd RLOD; take closed pos step on R and touch L to R, M's back to COH.

**21-24 Bal Back; Maneuver Waltz; Waltz Turn; Twirl, 2, 3;**

In closed dance pos bal back on L; starting on M's R ft do a R face maneuver waltz; then do 1 R face turning waltz; twirl W R face as M does 1 waltz fwd in LOD to end in closed pos with M's back to COH.

**25-32 REPEAT** action of Meas 17-24, end in closed dance pos M facing LOD to start dance over.

Dance is done a total of 2 times through plus ending.

**Ending:** REPEAT action of Meas 17-19 change hands, bow and curtsy.



## ... AND YOU WOULD, TOO

### YOU'D BE SURPRISED

By Dot and Date Foster, Decatur, Illinois

**Record:** Felsted #45-8521—You'd Be Surprised—  
Kathy Linden

**Position:** Banjo, M facing LOD

**Footwork:** Opposite. Directions for M.

**Introduction:** Wait 2 Meas., then **Fwd, Touch, Back, Touch; Fwd, Touch, Back, Touch (2 Meas.)** Bal fwd on L in banjo pos, tch R to L, back on R, tch L; Repeat;

#### Measures

- 1-2 Fwd, 2, 3, Brush; Fwd, 2, 3, Pivot;**  
In banjo pos (M facing LOD, W RLOD), dance fwd, LRL, brush R; fwd RLR, touch L to R as partners pivot to sidecar (both turning 1/2 R);
- 3-4 Back Up, 2, 3, Brush; Back, 2, 3, Face:**  
In sidecar pos, M backs up in LOD, LRL, brush R; RLR, touch L to R as partners face (end in loose closed pos, M facing wall);
- 5-6 Side, Close, Fwd; Side, Close, Back, —;**  
Box two-step, M starting to L in LOD, close R to L, step fwd on L, —; step to side on R, close L to R, back on R;
- 7-8 Side, Behind, Side, Front; Side, Behind, Side, Touch;**  
In loose closed pos grapevine in LOD (both stepping behind and fwd), end with a touch with M's R, W's L;
- 9-10 Side, Close, Back, —; Side, Close, Fwd, —;**  
(Box two-step starting to M's R in RLOD);
- 11-12 Side, Draw, Side, Draw; Side, Draw; Slide, Touch;**  
Still in closed pos, step to side on M's R (W's L) in RLOD, draw L to R (Three "step draws" progressing RLOD but facing LOD and leaning slightly fwd in LOD), end with a SIDE, TOUCH;
- 13-14 Twirl, 2, 3, Touch; Reverse Twirl, 2, 3, Touch;**  
W twirls R-face under her R and M's L arms twd wall; then W reverse twirls (L-face) back to face M. M takes steps in place.
- 15-16 Change Sides, 2, 3, Touch; Change Back, 2, 3, Touch;**  
Ms L and Ws R hands are joined. W takes 3 steps crossing behind M twd COH to end facing M as M crosses in front of W twd wall. In crossing over on first step, M changes Ws R hand from his L to his R immediately. Then he turns 1/2 L-face as he puts his L hand behind his back and changes Ws R back to his L again. W does not change from her R hand hold. M is now on the outside, W on inside. On the CHANGE BACK, W backs under Ms L and her R arm with 1/2 L-face turn as M steps across with 1/2 R turn. Assume banjo pos. immediately to start dance again.  
REPEAT ENTIRE DANCE.  
**Break** — Same as introduction (fwd, touch, back, touch; fwd, touch, back, touch);  
REPEAT DANCE TWO MORE TIMES

**Ending** — Roll Away 2, 3, Touch; Roll back, 2, 3, Bow;

Dropping hands, roll down LOD, M turning L, W turning R, touch; roll in RLOD, 2, 3, Bow.

## S.I.O. ROUND OF THE MONTH

### TRUDIE

By Larry Ward & Verne Coyle, Hawthorne, Calif.

**Record:** Cub #K9013 (45 rpm) "Trudie"

**Position:** Butterfly Pos, M facing Wall

**Footwork:** Opposite. Directions for M

**Introduction:** Wait one Meas.

#### Measures

#### PART A

- 1-4 Side/Close, Step/—, Side/Close, Step/—; Buzz L 2, 3, 4; Side/Close, Step/—, Side/Close, Step/—; Buzz R 2, 3, 4;**  
Step to side on L, close R, step again on L (Repeat in RLOD; starting on R, M turning L, W R, buzz, 2, 3, 4 end facing partner; M R twd RLOD step to side on R, close L and step again on R, repeat in LOD; starting on L, M turning R, W L, buzz, 2, 3, 4 end in SEMI-CLOSED Pos facing LOD);
- 5-8 Two Step Fwd, Two Step Fwd; Dip, Brush, Dip, Brush; Two Step Turn, Two Step Turn; Twirl 2, 3, 4;**  
In LOD two fwd two steps; M's L step fwd dip slightly as in a lift and brush R, step fwd R, dip slightly and brush L; assume CLOSED POS do two turning two steps; M walks 4 steps fwd as W makes two R face twirls under M L arm end in BUTTERFLY pos, M facing wall.
- 9-16 Repeat action of Measures 1-8.**

#### PART B

- 17-20 Side, Behind, Side, in Front; Roll, 2, 3, Touch; Side, Behind, Side, in Front; Roll, 2, 3, Touch;**  
In BUTTERFLY Pos M facing Wall step twd LOD, M steps to side on L, step behind on R, step to side on L, step in front on R; progressing LOD M turns L, W R and solo turn away 2, 3, touch end in Butterfly Pos; Repeat RLOD M turning R, W L end in OPEN POS facing LOD;
- 21-24 Side/Close, Step/—, Side/Close, Step/—; Roll, 2, 3, Clap; Side/Close, Step/—, Side/Close, Step/—; Roll, 2, 3, Clap;**  
In Open Pos inside hands joined M steps L, close R to L, step L, on R M steps to side, close L to R, step R to side; releasing hands M turning L, W R, M solo turns going to center of hall, away, 2, 3, 4, making one full LF turn to end away from partner facing LOD, then clap; (W does same twds wall) in place M step to right on R, close L to R, and in place on R, M steps on L, close R to L, and in place on L; roll M turning RF, W LF, 2, 3, 4 to end facing partner in BUTTERFLY Pos;
- 25-32 Repeat action of meas 17-24**  
**Tag:** Repeat action of 5-8  
**Sequence: A B A TAG**



## GOOD WALTZ PRACTICE

### VERDELL WALTZ

By Merle & Joy Cramlet, Inglewood, Calif.

**Record:** SIO X 3106 B

**Position:** Semi-closed, facing LOD

**Footwork:** Opposite, Directions for M

**Measures** INTRO

**1-4** Wait; 2, Step, Touch, —; Back, Touch, —;  
In semi-closed pos, wait 2 meas; step fwd  
on L, touch R to L, hold; step back on R,  
touch L to R, hold.

PATTERN

**1-4** Fwd, 2, Close; Manuv, 2, Close; Waltz R,  
2, Close; Waltz R, 2, Close;

Still in semi-closed pos, step fwd L, step  
fwd R, close L to R; M long step R (start  
of Manuv), side & back in LOD on L,  
close R to L assuming Closed pos facing  
RLOD — (W waltz almost in place); step  
bwd L in LOD, side on R (turning to face  
COH), close L to R; step R twd COH, step  
L to face LOD, close R to L; end in Semi-  
Closed Pos facing LOD.

**5-8** Repeat action of meas 1-4 ending in  
Open pos, facing LOD;

**9-12** Fwd, 2, Close; Face, Side, Close; Slow  
Roll, 2, Close; On, 2, Close;

Step fwd L, step fwd R, close L to R; step  
fwd R turning to face partner, side on L,  
close R to L; step side on L in LOD (turn-  
ing to face RLOD), step bwd R (turning  
back to back), close L to R; step side R in  
LOD (turning to face LOD), step fwd L,  
close R to L; end in Open Pos. Note: Ac-  
tion of meas 11-12 progresses in LOD.

**13-16** Repeat action of meas 9-12 ending in  
Open Pos, facing LOD;

**17-20** Waltz Bal L, 2, 3; Waltz Bal R, 2, 3; Fwd,  
Point, —; Back, Point, —;

(Short steps apart) side on L, behind on  
R, side on L; (together) side on R, behind  
L, side R; step fwd L point R fwd, hold;  
step bwd R, point L fwd, hold; (for varia-  
tion use a tap, tap, instead of point, hold  
on meas 19-20).

**21-24** Waltz Bal L, 2, 3; Waltz Bal R, 2, 3; Fwd,  
Point, —; Face, Touch, —;

Repeat action of meas 17-19; meas 24  
step bwd on R turning to face partner,  
touch L to R, hold; end in Loose Closed  
Pos, M's back to COH.

**25-28** Side, Behind, Side; Step Thru, Fwd, Close  
to Banjo; Waltz Around, 2, 3; 4, 5,  
Manuv;

Side on L, behind on R, side on L; XIF on  
R, step fwd in LOD on L (turn W to banjo  
pos), close R to L; starting L, waltz around  
partner CW in two meas ending in Semi-  
Closed Pos facing LOD.

**29-32** Waltz Fwd, 2, Close; Manuv, 2, 3; Waltz  
R, 2, Close; Twirl, 2, 3;

Repeat action of meas 1-3 then twirl W-  
R face in three steps to end in semi-  
closed pos facing LOD.

Repeat dance two more times ending with  
slow Bow and Curtsy.

### TRESTLE

By Jack Mann, Berkeley, Calif.

First and third go forward and back  
Forward again and box the gnat  
Face the middle, right and left thru  
Then whirlaway that girl with you  
Pass thru across the floor  
Split those two make a line of four  
The inside four crosstrail thru  
The outside four pass thru  
Allemande left, etc.

### SLOPPY WEATHER

By Toby Allen, Larkspur, Calif.

Heads go forward back with you  
Forward again cross trail thru  
Around just two to a four in line  
Forward and back you're doing fine  
Head gents to the center for a do sa do  
(diagonally)  
Same gents cross over, stay facing out  
Make a sloppy wave, rock forward and back  
Four gents swing left, go half-way round  
Four ladies to the center for a do sa do  
(diagonally)  
Then cross over to the opposite line  
Make a sloppy wave, rock forward and back  
Those who can, do a right hand swing  
Half-way round rock forward and back  
Ladies facing in, do a do sa do  
Then pass thru to a line of four  
Arch in the middle, the ends turn in  
Pass thru to a left allemande, etc.

### JACK'S TRACK

By Jack Keefer, Olympia, Washington

Now all four gents, when you've finished your  
swing  
Make a right hand star in the middle of the ring  
Now come back home sashay your pet  
Then a left hand star 'cause you're not thru yet  
Well pick up your girl with an arm around  
It's a star promenade, go round that town  
Well you keep on a-turnin' that pretty little star  
And the girls turn back from where you are  
When you meet your partner gonna double the  
gnat  
Box it over, box it back  
Do a right and left grand, go along that track  
And promenade home with your own sweetie-pie.  
Now all four ladies when you've finished  
your swing  
Make a right hand star in the middle of the ring  
Now come back home, sashay your pet  
Then a left hand star, you're not thru yet  
Well pick up your gent with an arm around  
Do a star promenade go round that town  
Now you keep on a-turning that pretty little star  
And the gents turn back from where you are  
When you meet your honey, gonna double  
the gnat  
You box it over, then you box it back  
Do a right and left grand on a wrong way track  
It's the big foot high and the little foot low  
Meet your honey with a right elbow  
Then you turn her half around and you promeno  
Promenade along and don't be slow.



### **HORSESHOES**

By Willard Orlich, Akron, Ohio

\*Number one bow and swing  
Down the center split the ring  
Four in line you stand  
Forward four and back you glide  
Pass thru and lines divide  
Around one for a Dixie Chain  
First one left, next one right  
Round one down the center  
Pass thru and U-turn back  
\*Repeat this for 2nd couple  
Circle eight around this way  
One little lady rollaway  
Two little ladies rollaway  
Three little ladies rollaway  
Allemande left your corner maid  
Come back one and promenade  
One and two wheel around  
Pass thru, on to the next, circle four  
Head gents break, line up four  
Forward eight and back you sail  
Forward again and cross trail  
Allemande left, etc.

### **P. D. Q.**

By Floyd Criger, San Lorenzo, Calif.

One and three bow and swing  
Chain your gal across the ring  
Same two ladies chain to the right  
Turn 'em now and hold 'em tight  
Heads go Right, right and left thru  
Turn on around half square thru  
Inside two, cross trail U-turn back  
All four couples Calif. Twirl  
Allemande left, etc.

### **PROMENADE BREAKS**

By Bill Coreland, Birmingham, Alabama

Promenade but don't slow down  
One and three wheel around  
Circle up four with the ones you found  
Head gents break and line up four  
Go forward up and back once more  
Forward again and box the gnat  
Box it back, then cross trail  
Find old corner, allemande left and don't  
step on 'er, etc.

### **FOUR LADIES DIXIE**

By Ken McCartney, Lincoln, Nebraska

Head two gents go forward and back  
Face your corner and box the gnat  
Square your set just like that  
Four ladies forward and back you sail  
Forward again and cross trail  
Around one—down the middle pass thru  
Separate you're still not done  
Down the middle pass thru  
Both turn left single file  
Go around one—down the middle dixie chain  
First lady left—second lady right go around one  
Down the middle pass thru  
Both turn right single file  
Go around one—down the middle dixie chain  
First lady left—second lady right go around one  
Down the middle cross trail thru  
Allemande left.

### **CAST-OFF BREAK**

By Ed Michl, Coshocton, Ohio

Heads go forward and back that way,  
Box the gnat across the way  
Face in the middle, go forward eight and back  
Double pass thru, then cast-off  
To a Dixie Grand, go round the ring hand  
over hand  
Meet your partner, etc.  
Cast-off as in Virginia Reel.

### **DIVIDE A LINE**

By Myron Redd, Marceline, Missouri

First old couple bow and swing  
Go down the center divide the ring  
Stand four in line with pretty little thing  
Forward four and back you glide  
Pass all the way thru let the lines divide  
Stand behind the lines  
Forward eight and back like that  
Now face your own and box the gnat  
Pass thru across the floor  
Join hands and the ends turn in  
Right to opposite box the gnat  
Right and left thru other way back  
Pass thru split the ring and line up four  
Forward eight and back you glide  
Now pass thru and lines divide  
Pass two and line up four  
\*Forward eight and back with you  
Pass thru lady on the right left allemande.

\*Forward eight and back like that  
Forward again and box the gnat  
Lady on the left, left allemande.

### **DIVIDE THE BEND**

By Johnnie Johnson, Eldon, Iowa

One and three you bow and swing  
Lead right out to the right of the ring  
Circle four you're doing fine  
Head gents break and form two lines  
Go forward eight and back in time  
Pass thru and bend the line  
Forward eight and back once more  
Lines Divide, pass two and line up four  
Forward eight and back with you  
Forward again right and left thru  
Turn 'em around and don't look back  
Dixie chain on the double track  
Ladies go left, gents go right  
Allemande left, etc.

### **BENDS**

By Gordon Blaum, Miami, Florida

Head two ladies chain to the right  
Turn 'em boys and swing her with all your might  
Head couples go out to the right  
Circle four you're doing fine  
Head gents break and make two lines  
Go forward eight and back with you  
Pass thru and bend the line —  
Pass thru and bend the line —  
Pass thru and bend the line —  
Two ladies chain across the floor  
Turn 'em down the line for a Dixie chain  
Lady go left, and the gent go right  
Allemande left with your left hand . . .



# The CALLER OF THE MONTH



Photo by Osjetea Briggs

*Nathan Hale, Oakwood, Texas*

**H**IS NAME is tinged with patriotism and American history; his calling is a further and most delightful extension of an all-American pastime. Nathan Hale, who has been calling for ten years, travels out from his native Texas on frequent square dance excursions, totalling 15 states by the notches on his mike. He credits Manning Smith with instilling his early square dance enthusiasm and rates it a happy day when he entered into the square dance activity.

Nathan has appeared on many festival programs; has been with both Frank Lane and Smith at their Institutes; has recorded three records on the Bogan label. Without the patience and understanding of his family (Audrey and their two children), Hale says he would be nowhere with this thing. Now, he has met many wonderful people and has a full, rich square dance life.

## LITTLE BIT OF MESS

By Nathan Hale, Oakwood, Texas

The heads go forward and back with you  
Forward again go square thru  
Go all the way around and don't step on her  
Then pass thru and face your partner  
Pass thru, join your hands  
Go forward out and back that way  
Roll away with a half sashay  
Then arch in the middle, the ends turn in  
Go square thru in the middle again  
All the way around, we'll have a little fun  
Separate and go around one  
Line up four  
Go forward eight and back in time  
Then pass thru and bend the line  
Go forward eight and back right out  
Arch in the middle, the ends duck out  
Around just one and away we sail  
Down the center and cross trail  
Around just one and still not thru  
Into the center, go square thru  
Three-quarters round and don't just stand  
There's your corner, go Allemande left, etc.

## SILVER SPUR AWARD



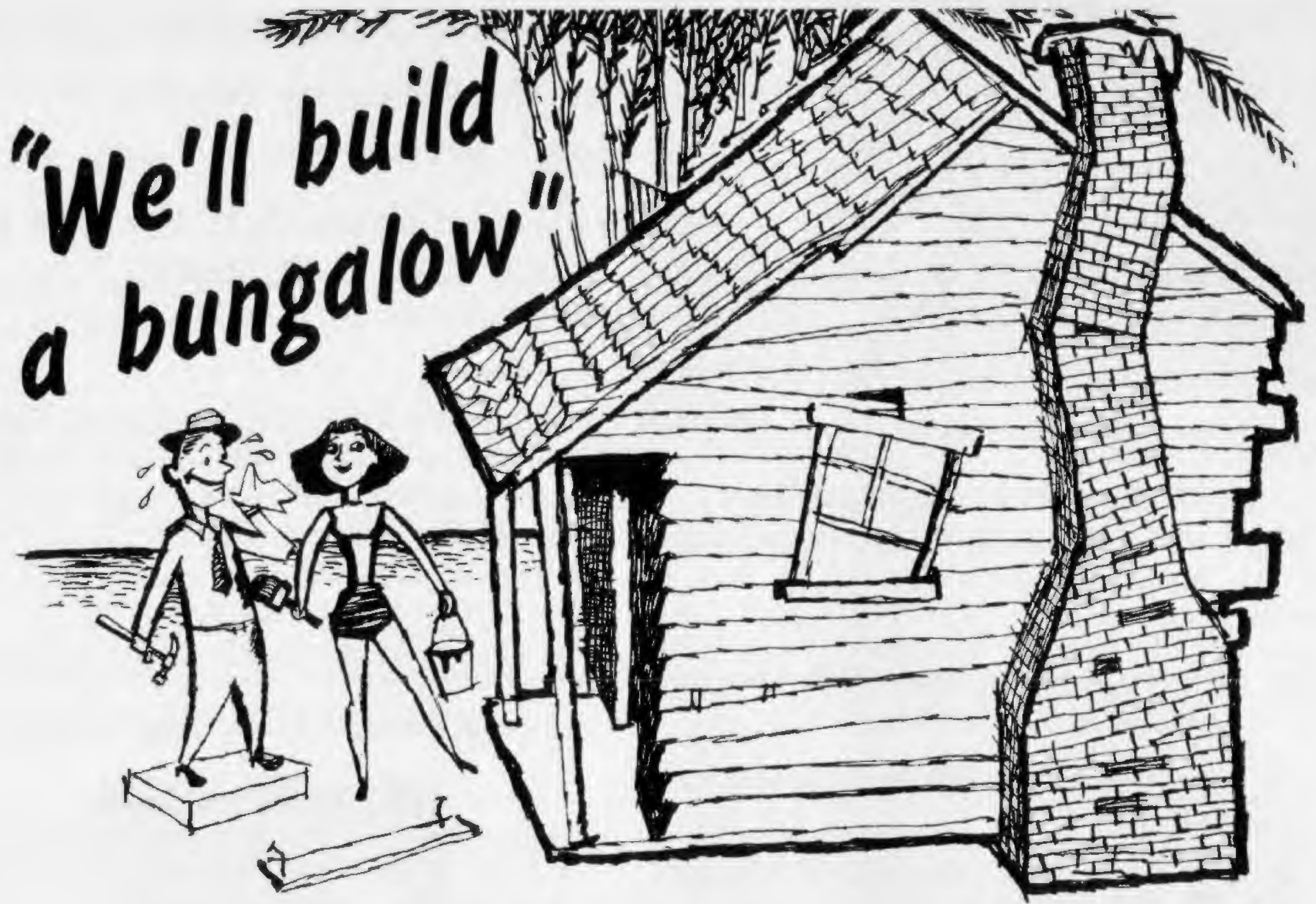
At a special testimonial dinner held in Victoria, British Columbia, last month Alice Mooney received square dancing's highest award, The Silver Spur, presented to her in honor of her late husband, John. (See Sets in Order, November, 1958). Dai McLeod is shown (above) presenting plaque to Alice.

Here's a bit about our guest writer of the article on Page 29 of this issue.

## ABOUT MERL OLDS

**Editor's Note:** Merl has been "staff" caller at the world-famous Knotts' Berry Farm in Buena Park, Calif., for the past 7 years. There he has shown square dancing to over a million spectators in that time. He calls for several clubs but likes to concentrate on teaching. He is a partner in a paint and hardware store when he is not at the mike.





Well, maybe the "bungalow" pictured above is gone for good, but the music of "WE'LL BUILD A BUNGALOW (Underneath A Bamboo Tree)" has been brought back by Windsor for this gay new singing square, because its natural rhythm and feeling is just **perfect** for dancing and calling.

BRUCE JOHNSON was a most happy fellow when he called this easy little dance and YOU will be a most happy dancer when you try it.

....and that ain't all....

- for on flip side is another brand spank new one titled

## **"LEFT, RIGHT"**

featuring a dilly of a dance put together by DARRELL (Brownie) BROWN of Yucaipa, Calif., and using the stirring music of "Left Right Out Of Your Heart" recently popularized by Patti Page.

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JOE LEWIS — SQUARES

MANNING and NITA — ROUNDS

For information write —

Helen Dial, 113 Walton Drive, College Station, Texas

### WINNERS ON THE PREMIUM PLAN

Since the announcement of our expanded list of Premiums given for selling Sets in Order subscriptions, our desks have been a-wash with requests for more information. Some of the industrious ones who have earned their Premiums in the past month:

Leah Karnes—Whitney Whirlers, Ogden, Utah  
—72-cup Percolator

S. A. McQueen—Rebel Reelers, Birmingham, Ala.—50-cup Percolator

Frank Hamilton — Pasadena, Calif. — 72-cup Percolator

Richard W. Sale—Sabres & Bows Club, Columbus, Ohio—50-cup Percolator

Mrs. Gerald Black — Battle Creek, Mich. — 72-cup Percolator

Jeri Crosby—Three Rivers, Calif.—Badges.

### THE NAME'S THE SAME

Subscribers to Sets in Order include Gene Kelly of Birmingham, Alabama and Wayne King of North Baltimore, Ohio.



*Merry Christmas and a Happy New Year..*

*Jack and Laverne Riley*

of Riley's Aqua Barn, Western Dance Distributors,  
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## MORE ABOUT SHOES

**T**HAT LADY square dancers are really interested in wearing dance shoes that are comfortable *and* pretty has been attested to by the wavelet of mail that came inquiring about them in response to an article in the November, 1958, Sets in Order.

To keep you *right* up to date, Hinote Theatrical Shoe Company of Flint, Michigan, has evolved a new "softy" moccasin called Prome-

nade Mocc. It's a full-sole ballerina bottom with a built-in heel-lift plus a moccasin flap sewn over the toe. Elastic under the flap helps for fit. These look especially good for ladies who wear "B" widths or wider.

Happy Toes of Prospect Heights, Ill., puts out a comfortable dancing shoe which features "barefoot comfort." It is soft leather and laces up over the instep.

# Rounds--

## WE GO AGAIN

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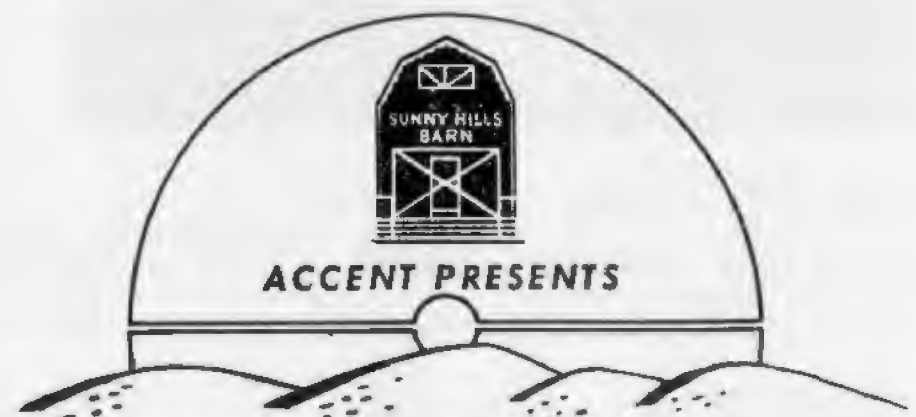
**THE DESERT SONG**

Dance originated by Bill Lee of Temple City, California

**backed with DIXIE**

Dance originated by Tommy Thomas of Salt Lake City, Utah

**Music by Jack Barbour  
& the Rhythm Rustlers**



# SUNNY HILLS RECORDS

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### WINTER INSTITUTES

Dec. 26-31—Murray Institute of Squares and Rounds — Lake Murray Lodge, Ardmore, Okla. Ray Smith, Roger Knapp, Butch Nelson, Kirby Todd, Jim White. Write Murray Institute, 1509 W. Page, Dallas 8.

Jan. 1-4, 1959—Manning Smiths' 8th Annual House Party—Texas A. & M.'s M.S.C., College Station, Texas. Joe Lewis, Manning and Nita Smith. Write Helen Dial, 113 Walton, College Station, Texas.

Jan. 2-7—Winter Institute—Desert Ranch Motel, St. Petersburg, Fla. Al Brundage, Ed Gil-



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## CATALOG NO. 2

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more. Write Al Brundage, Candlewood Shores, Brookfield, Conn.

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Ladies, do you suffer from can't-pack-crinolines-itis when going on a square dance vacation? Marge Edmonds of Victoria, B.C., Canada, has the answer to your prayers. Roll the crinoline into a "sausage" and put it into an old nylon stocking. It's simple! It's quick! And it keeps your precious frills from crushing. This way is good for hanging crinos at home.

—Miss Jan Bevan, Victoria, B.C., Canada

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Kansas City's Square Dance Headquarters

*Her*

*Gift Suggestions*

*His*

A lovely Dolores, Faye Creation or Pom Pom dress — 200 dresses in stock from which to choose. \$12.95 to \$64.95



\$4.98

## SQUARE DANCE UNDIES

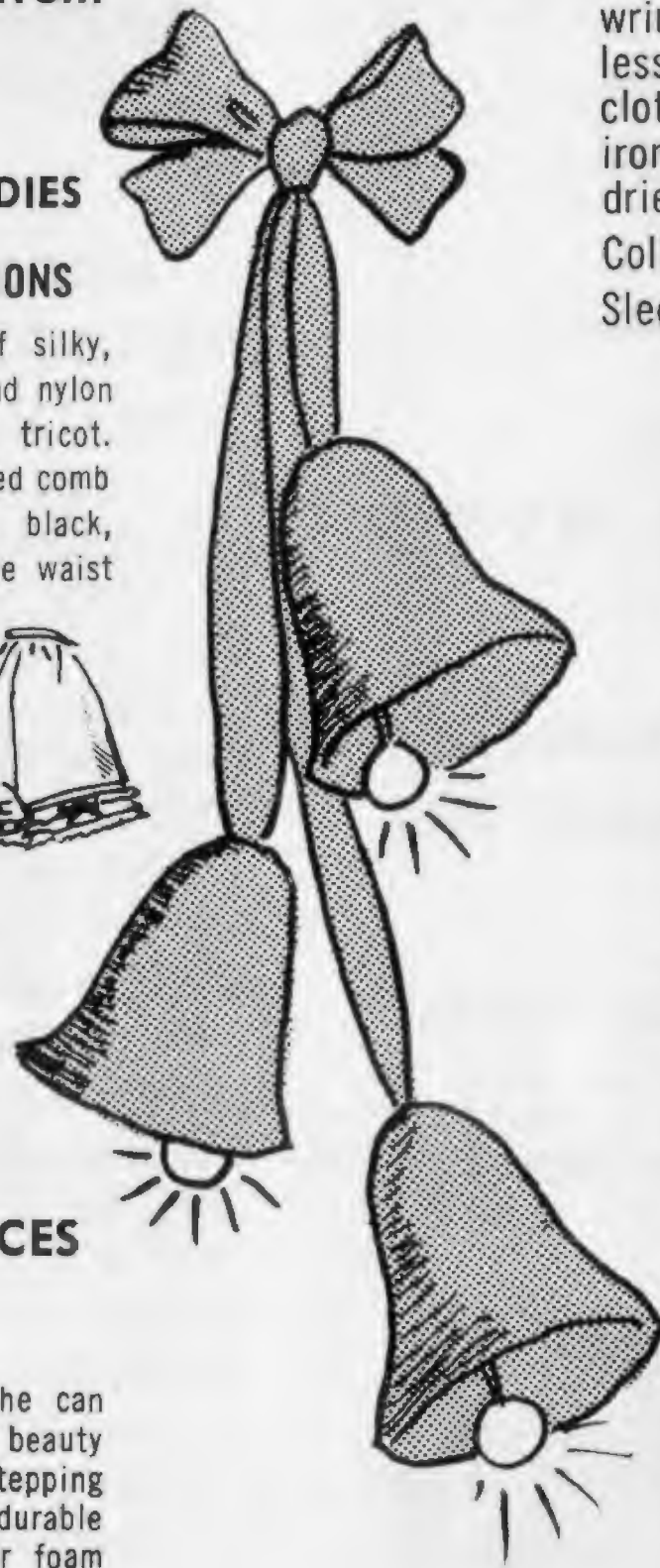
### SQUARE DANCE PANTALOONS

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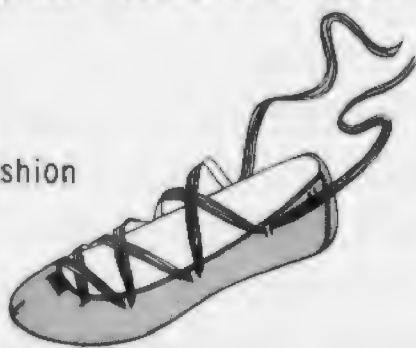
Square dancer's favorite. She can dance all night on a cloud in beauty and comfort in these light stepping slippers of soft cowhide with durable fiddle outer sole and soft air foam cushion inner soles.

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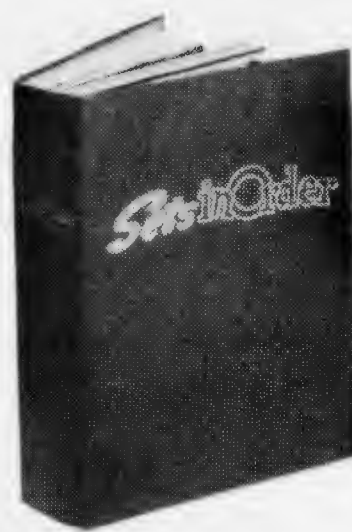
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issues for a neat compact  
volume — a treasure house  
of square dancing infor-  
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**H**ERE is one of the many provocative breaks using the Dixie Chain. From a promenade (1) the head two couples wheel around (2) and each pair of ladies chains (3). They do not chain back. From this point each couple starts a Dixie Chain. The ladies give a right to the lady and walk past (4) giving a left to the next man. The men, following the ladies, meet and give right hands as they walk past.

Each lady moves ahead to give a right hand to the next lady she meets for a regular ladies chain (5). The men give a left to this next girl to courtesy turn her around (6). The facing couples start again with a Dixie Chain,



the ladies giving rights as they go by, then left to the men and as the next two ladies chain (8) the men pull past each other with rights, following the ladies so that they're in

position to courtesy turn the next. This is repeated a third time and then a Cross Trail (trail through) brings each to his corner for a left allemande.





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4" x 12" Bright  
Red-Orange



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### ROUND DANCE CHOICES

On our nation-wide poll wherein we ask  
round dance leaders to choose dances they  
feel are "comers," the latest balloting comes  
out like this: For Square Dancers:

1. Tammy
2. You Can't Get Lovin'
3. Cinderella Waltz
4. Tied: Old Fashioned Two-Step  
Lover's Two-Step

For Round Dancers (a little harder):

1. Forget Me Not
2. One Kiss
3. Sorrento

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If it's "Square Dance" Records - we got 'em

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Now You Can Do Something About  
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Use The "VELCO" Twins

**SLO-DOWN Powder** to reduce slipping  
**SPEE-DUP Compound** Mild Dance Wax

NO DUST - NO PARAFFIN - NO ABRASIVES

Choices nearest to press time for Rounds of  
the Month in various areas as follows: both  
the Callers' Assn. of Northern Calif. and Bow  
& Swing magazine of Florida chose Lover's  
Two-Step; Rogue Valley Callers' Assn. of Ore-  
gon chose Love Me; the Milwaukee Area Cal-  
lers' Council picked Tammy; the Central Dist.  
N.M. Assn. chose Old Fashioned Two-Step.  
In Arizona the R.D.L.A. picked You'd Be Sur-  
prised as an easier dance; Forget Me Not as a  
harder one. In Los Angeles the R.D.T.A. chose  
You Can't Get Lovin' as an easier dance; Sugar

### PETAL SOFT TRUE BALLERINAS



*Summerland*  
B R A N D



Petal-soft glove leath-  
er, without heels,  
wedges or hard soles.  
Black or white, pleat-  
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line of foot made  
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Ed Kremer's Folk Shop, 262 O'Farrell St., San Fran. 2  
Jay-Dee Sporting Goods, 147 W. Franklin, Hagerstown, Md.  
Square Dance Square, Summerland, Calif.  
The Weather Vane Shop, Western Ave., Essex, Mass.  
Webster Record Shop, 617 E. Lockwood, Webster Groves, Mo.  
Max Engle's Square Dance Shop, 3701 W. 10th, Indianapolis  
Record Center, 292 E. Paces Ferry Rd. N.E., Atlanta

Now available in Canada at \$7.50 from

Square "D" Corral, 438 Hornby, Vancouver 1, B.C.  
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**ONE—FOR THE MONEY**

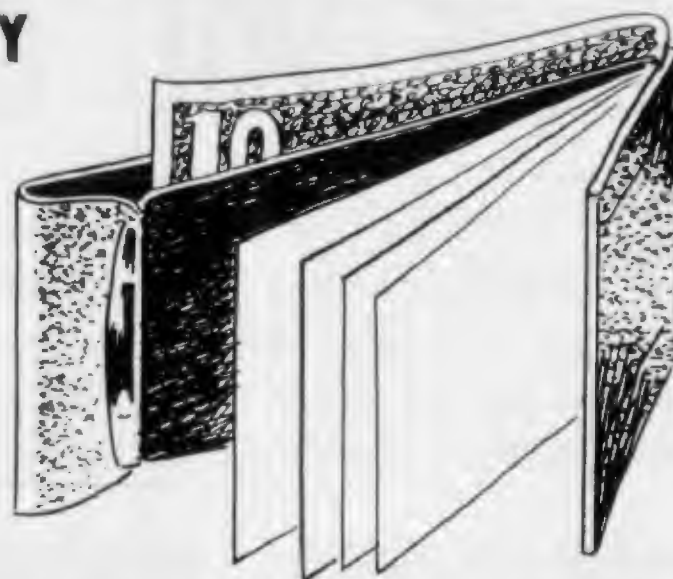
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Made of TOP GRAIN cowhide  
Choice of BLACK or BROWN  
Full price: **\$2.50** postpaid

Baby as a harder one. All of the above choices were for the month of October.

### **SQUARE GEM**

We've all been brave enough to come out and talk about deodorants, but there hasn't been so much talk about halitosis. There is one club, however, that has a nice big dish full of all kinds of gum, right on the registration table at the door. Polite, but offering a definite suggestion, none the less.

—Louise Gleason, San Luis Obispo, Calif.

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# ARE YOU CALLER BLIND? Number Two

**I**F YOU FOUND YOURSELF with a genius' rating in last month's "guess the name" contest then you'll probably have no trouble with this dozen. All of these men do some "out-of-state" calling and most have called on records. There are some hard ones here so see how you come out. Try your luck then turn the page and check yourself with the answers at the bottom.



(1) • Johnny Barbour  
• Bob Ruff  
• Terry Golden



(2) • Pat Paterick  
• Bob Page  
• Jim Brooks



(3) • Bob Brundage  
• Paul Phillips  
• Joe Haase



(4) • Johnny LeClair  
• Manning Smith  
• Joe Hall



(5) • Bob Wright  
• Lee Helsel  
• Rickey Holden



(6) • Frankie Lane  
• Jack McKay  
• T. J. Miller



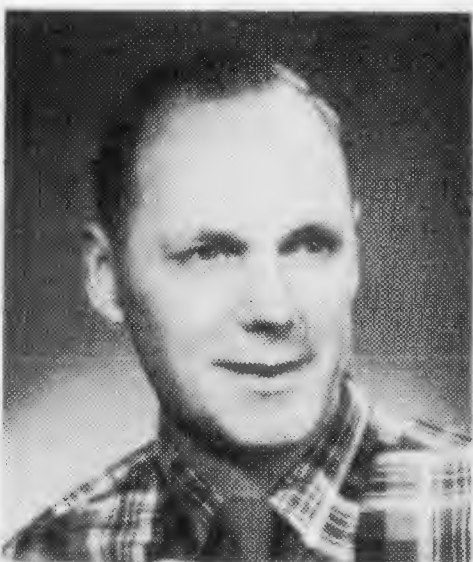
(7) • Bill Castner  
• Ben Baldwin  
• Joe Lewis



(8) • Arnie Kronenberger  
• Heber Shoemaker  
• Pete Prentice



(9) • Glen Story  
• Cal Golden  
• Doc Alumbaugh



(10) • Charlie Baldwin  
• Paul Hunt  
• Mac McKenrick



(11) • Johnny Schultz  
• Morris Sevada  
• Don Armstrong



(12) • Pancho Baird  
• Buzz Brown  
• Jack Logan

Here are the answers. (1) Bob Ruff, Whittier, California; (2) Pat Paterick, Arlington, Virginia; (3) Paul Phillips, Oklahoma City, Oklahoma; (4) Manning Smith, College Station, Texas; (5) Lee Helsel, Sacramento, California; (6) Frankie Lane, Lawrence, Kansas; (7) Joe Lewis, Dallas, Texas; (8) Arnie Kronenberger, Glendale, California; (9) Cal Golden, Riverside, California; (10) Charlie Baldwin, Quincy, Massachusetts; (11) Don Armstrong, New Port Richey, Florida; (12) Buzz Brown, San Diego, California.



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by NEWCOMB**  
*in stock at*  
**SQUARE DANCE SQUARE**  
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**TR-25AM** ( with 2 speaker



**TR-25AM-4** (with 4 speakers)

***designed for professional callers . . .***

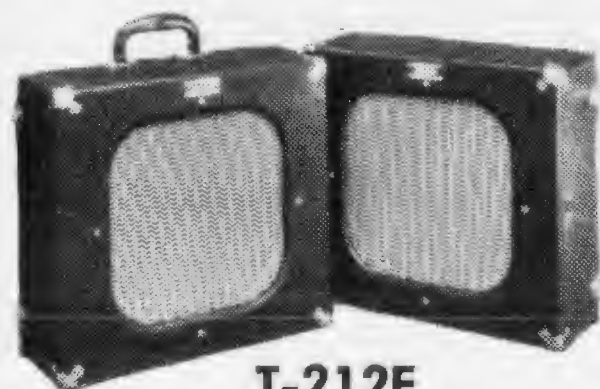
The choice of professionals throughout the country, the Newcomb-Square Dance Square TR-25AM series is a rugged system, easy to carry, easy to set up and reproduces voice and music with clarity comparable to many permanently installed systems.

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**M-5 Phono-Monitor**



**T-212E**  
Extension  
Speakers



**HI-FI**  
"Pencil Style"  
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Price**

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\$382.50	TR-25AM (2 speakers) . . . . .	\$229.50
482.00	TR-25AM-4 (4 speakers) . . . . .	289.25
99.50	M-5 Phono-Monitor . . . . .	69.50
99.50	T-212E Dual speaker assembly . . . . .	59.75
70.00	636 Hi-Fi Mike . . . . .	43.50

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("From the Floor" is the Square Dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

Thank you for the opportunity to help you celebrate your 10th anniversary of Sets in Order. You have earned the title of "The Official Magazine of Square Dancing" through your complete and unbiased reporting of all the square dance news and your selection of square and round dance material...

Harry Moore, Pres. Florida  
Fed. of Square Dancers  
Miami Beach, Fla.

Thank you very much. Ed.

Dear Editor:

...Happy Dancing and the best of well-deserved success for another 10 years.

Ed Edgerton  
Mexico City, D.F.

Dear Editor:

I am a caller after a fashion but my gripe is — why all the flurry to make all 45 R.P.M. records? You know as well as all the rest of the callers that the little, thin, shallow-cut 45's will not stand up under the long grind... All I have to say is go back to the old 78. They will stand the gaff.

Rupert V. Dryden  
Stockton, Kansas

You're just saying that because you're young and strong and don't mind carrying four record cases.  
Ed.



## NEW 32 Page Catalogue

50 Patterns of Square Dance  
Apparel Photo Illustrated

Send 25c to

**Vee Gee** PATTERN CO.

P.O. Box 832, Dept. S, San Leandro, Calif.

Dear Editor:

...I am pleased to see most all recordings are coming out on 45's as it certainly will ease up on the weight we have to carry...

Earle Park  
Yorkton, Sask., Canada

**Ah! That's what we mean. Ed.**

Dear Bob:

Just got my November "Sets" and am perfectly thrilled with your article on rough and inconsiderate dancing habits. In private conversations I've discussed these same things with Jonesy, Al Brundage, Ed Gilmore, Joe Lewis, Johnny Le Clair, Lee Helsel, Jim Brooks, Manning Smith, Jerry Helt and anybody else I could get to listen. The general feeling of these men is essentially what you expressed in that article.

Bruce 'n' Shirley Johnson  
Santa Barbara, California

**We're getting quite a response on that one. Some letters mentioned things we'd overlooked. Ed.**

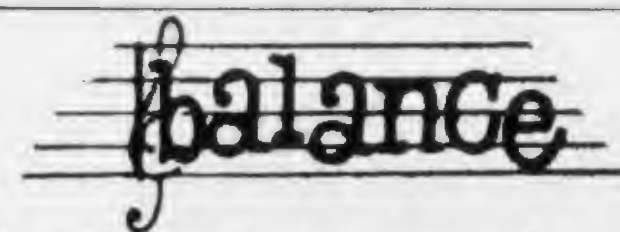
Dear Editor:

...I started a new class of twenty couples tonight and from the enthusiasm displayed, I fully expect the class to double... Almost all of our clubs in Europe are starting classes this month and by this time next year we will have practically a 100% turn-over from the dancers you called to in '57.

This has been a big year for square dancing in Europe, starting with our Annual Roundup which you MC-ed and called last September — next the Hamiltons in November. We have had three big jamborees; Winter at Berchtesgaden, Spring at Wiesbaden, Summer at Heidelberg with Rickey Holden. To cap it all off

*(Continued on page 52)*

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MINIDISC  
RECORDS



Available on all Balance instrumentals

Trouble Free — Lightweight  
No Skipping

7" 33 1/3 rpm — Same deep groove  
as used on 78 rpm

Write for catalog:

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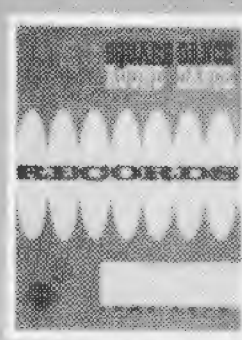
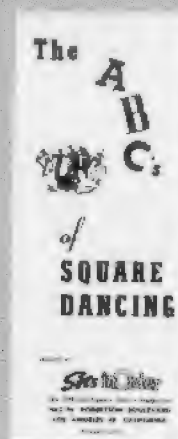
# HELPFUL HINTS FOR THE CALLER (teacher) AND STUDENT DANCER



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## ABCs OF SQUARE DANCING

A favorite with beginners, it contains information of help to the student dancer on such items as basic courtesies and manners, some terms, descriptions of a square, what to wear and other helpful hints.

3c each — Minimum of 100

## LANGUAGE OF SQUARE DANCING

This glossary contains 8 pages of square dance terms and is ideal for teachers and callers to use in beginner classes as a textbook.

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## ROUND DANCE POSITION CHART

The drawings of 12 basic round dance positions help the student to visualize and remember the important positions.

3c each — Minimum of 100

## DIPLOMAS

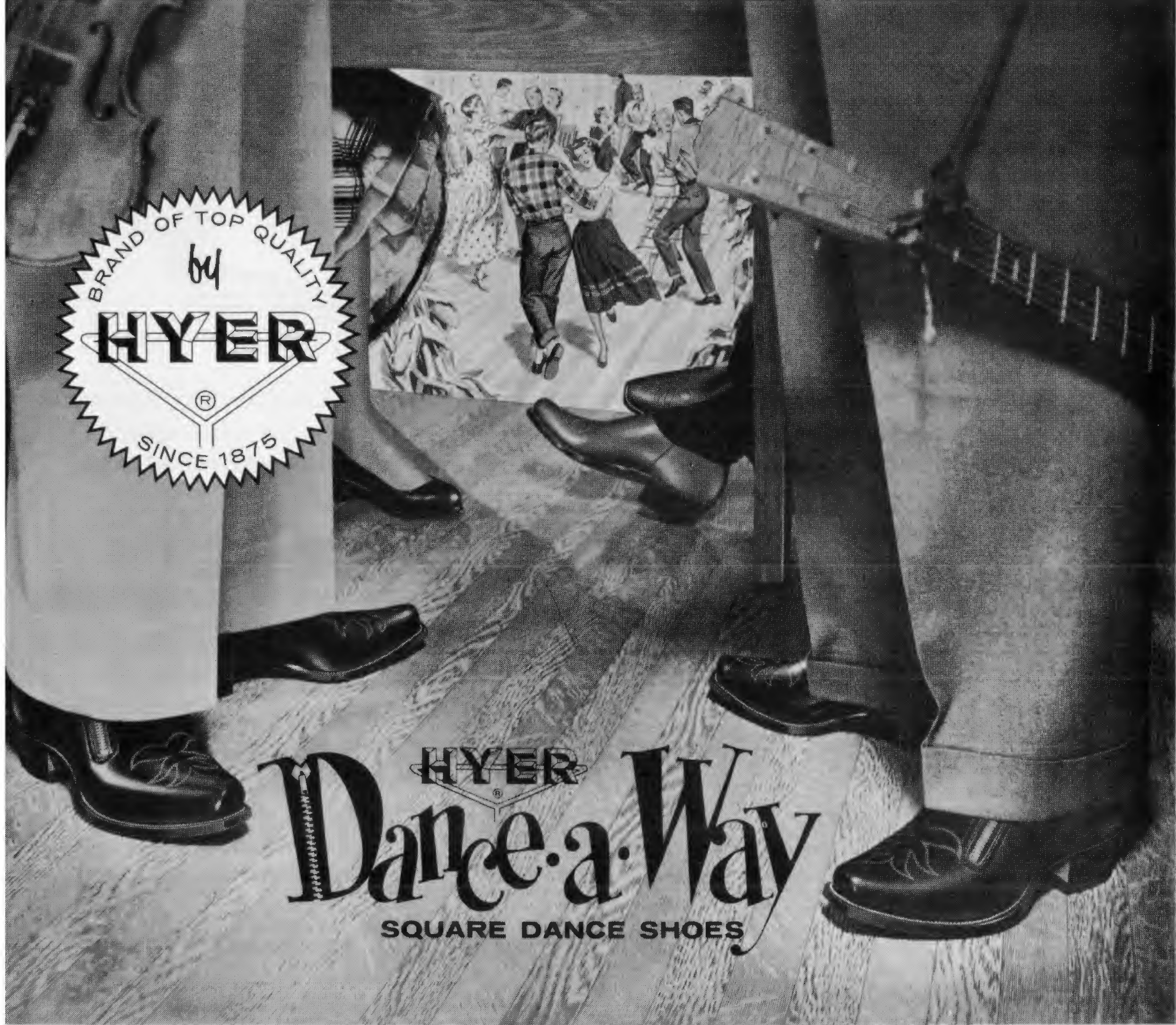
A beautifully designed diploma (8½ x 11) appropriately worded, directed to the individual student and signed by you, his instructor. As a bonus, a compact record catalogue showing the available records of the leading square dance labels will be included with each diploma, courtesy of Corsair-Continental Corporation.

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# ...to set your feet a-dancing!

Actually built on special HYER western boot lasts by America's oldest Western boot shop, the Dance-a-Way combines the best features of both traditional and modern footwear to insure positive comfort step after step, set after set. The exclusive HYER side-angle zipper holds it snugly and neatly to the foot for firm but flexible support.

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(Standard Schottische)

If you have trouble getting these records from your dealer, please write —

*Lloyd Shaw* RECORDINGS, INC.  
Box 203  
Colorado Springs, Colorado

(Continued from page 48)

... our Roundup at Chiemsee with *Nita and Manning Smith* and enthusiasm is bubbling over again. Of course in the middle of all this, we had *Brussels* which you featured in your edition...

Capt. W. F. Higgins  
Mannheim, Germany

**Hey! How about you folks hosting the Big Square Dance Convention next year? Ed.**

Dear Editor:

Here's just a note of suggestion. Why doesn't your staff of writers devote a page each month to the beginner caller, beginner dancer or beginner, period? Everything the past few years has been directed to the advanced level and very little, if anything, is being written at the easy, or fun level...

Max Kreps  
Decatur, Ind.

**Your suggestion is most appreciated and in our November issue you will have seen articles devoted to the beginner caller and the beginner dancer. There will be more. Ed.**

Dear Editor:

... As regards carrying on taking subscriptions to *Sets in Order*, how could I stop even if I wanted to? As long as there's square dancing *Sets in Order's* part of the picture... We'll be thinking very much of *Asilomar* tonight as *Arnie (Kronenberger)* is calling at *Nanaimo* about 70 miles from here and we, long with about 300 other *Victoria* couples, are traveling there to dance to him...

Len Clarke  
Victoria, B.C., Canada

**We talked to Arnie when he got back and he said it was one of the most enjoyable experiences he's ever had. Ed.**

Dear Editor:

... We just got *Lee Helsel's* 2nd Square Dance Party LP record and can't wait to try our abilities with it! Keep *Sets in Order* coming. It is a very enjoyable magazine.

Oral and Jeannette Mix  
Elberta, Mich.

**That's probably the last letter we'll ever get from the Mixes. The square who danced while Lee Helsel cut the record got so tangled up that par for each selection was about four takes. Man, it's tough! Ed.**

Dear Editor:

... Sunday we returned from a 6-week tour of the Yukon and Alaska... Visited *Walt Schutte* of *Fairbanks, Alaska*. He is doing a



swell job at the USO hall with square, folk and round dancing. In Anchorage the club members take turns with the calling, no regular callers, and they dance all of the latest rounds. There is square dancing at Seward and Valdez but we were unable to be at these places for dance night . . .

Herb Perry  
Lancaster, Calif.

Some of the enthusiasts down here are trying to outdo each other with square dance marathons lasting all night. I'd imagine one of those six month nights up in the far north would rather tax their endurance. Ed.

Dear Editor:

Please keep us up to date on new ideas for dresses, etc. It is difficult to explain to new dancers. Squaw type patterns are not available. Can't you *push* the pattern companies to show and stock a *selection* of square dance dress patterns? . . .

Norma Hugdale  
West Allis, Wisc.

All right, pattern companies. How about buying a nice little old full page ad in *Sets in Order* and show the folks what's being sewn these days? Ed.

(More letters on page 55)



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X 1106 A/B

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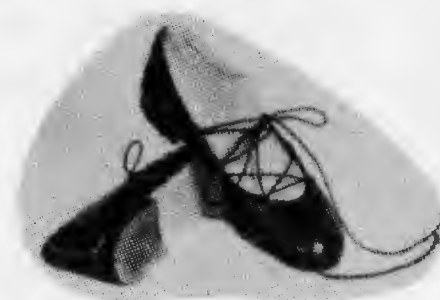
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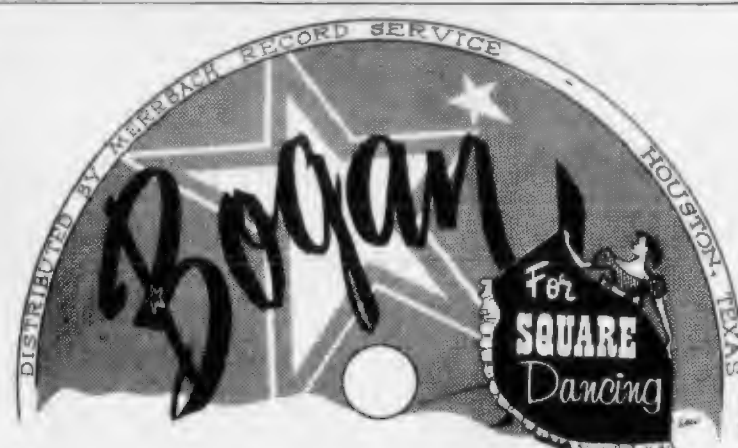
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(Continued from page 53)

Dear Editor:

... We particularly like your articles about the most popular rounds ...

George Williams

East Ann Arbor, Mich.

Dear Editor:

... We now have a wonderful group of square dancers going here in Cuba and the crowd keeps getting bigger all the time ... We do like to keep up with new dances and records and also have a number of budding young

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Have you tried our round dance mixer Melody D'Amour — #124

Write for information on Red Warrick Tours & free record listing

callers in the club ...

Malcolm P. Jaeger

Guantanamo Bay, Cuba

Send us an action picture some time. Ed.

Dear Editor:

... Would certainly support the idea of a list of standard all-time round dances. How can we know what to teach beginners — old favorites or newer, easy rounds?

Jean Fleming

Wolcott, Conn.

We're still working on this. Ed.

(Still another letter on page 56)

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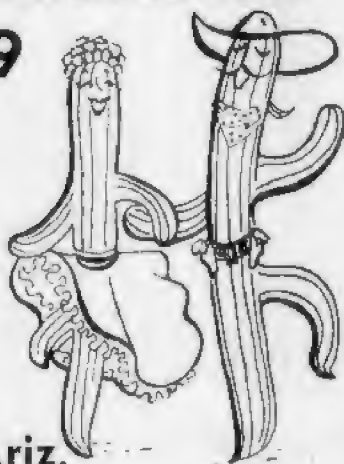
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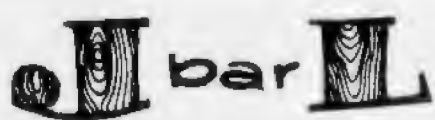


#588 — Swing All Eight — flip —  
by Pancho Baird

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Dear Editor:

. . . I have enjoyed all of the European news and I feel any dancer reading it, even tho' disinterested at the moment, acquires a basic sense of importance and a good taste from this knowledge . . .

Bettie Dourson  
Alton, Ill.

You never can tell when you may get the chance to travel over there yourself. Ed.

## GEMS FROM THE OTHER PUBLICATIONS

(Don and Marie Armstrong in NCASDLA Newsletter, Washington, D.C.—July, 1958):

"No program deserves even that name if it should be comprised of squares and intermissions. The squares are only the 'meat,' the couple dances . . . , mixers, and contras provide the 'vegetables' and 'salad'." The 'desert' is the atmosphere of friendliness, fellowship and fun that is created by the rest and by the spirit and attitude of the caller. ALL TOGETHER, the program achieves its purpose. Omit some, and the program shows it."

\* \* \*

(New Mexico State Assn. News Notes — September, 1958):

"CHEERFUL PEOPLE, according to doctors, resist disease better than the glum ones. In other words, the surly bird gets the germ. Everybody happy??? Most square dancers are. Join the happy throng!! Keep well!!"

\* \* \*

(Here 'Tis, Brookfield, Wisc.—Fall Edition, 1958):

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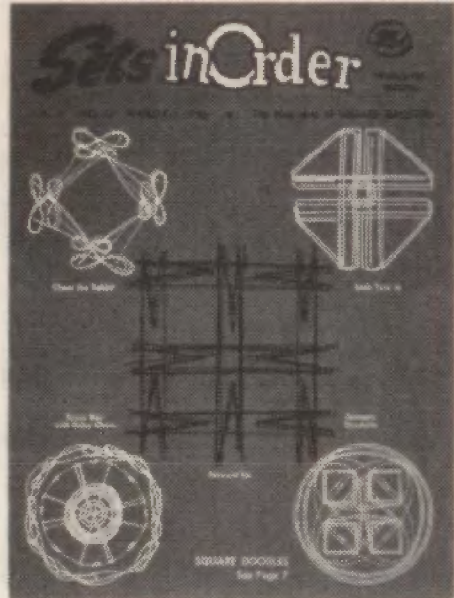
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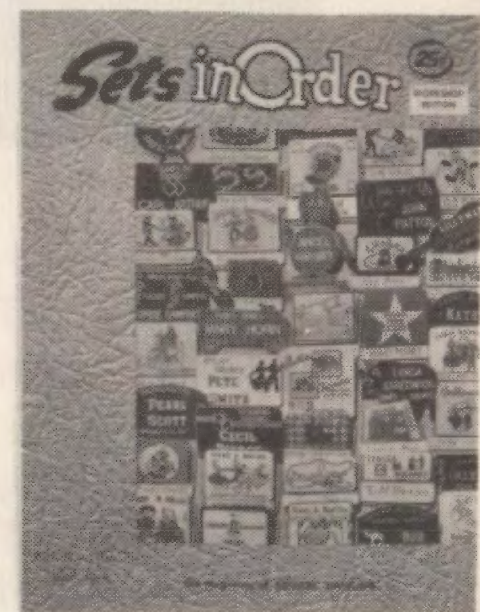
In addition to all of the dances that regularly appeared in 1958 — you will receive an added bonus of 58 new squares and breaks never before printed in Sets in Order.

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Take advantage of this special offer, not only for yourself but order extra copies for your square and round dance friends.

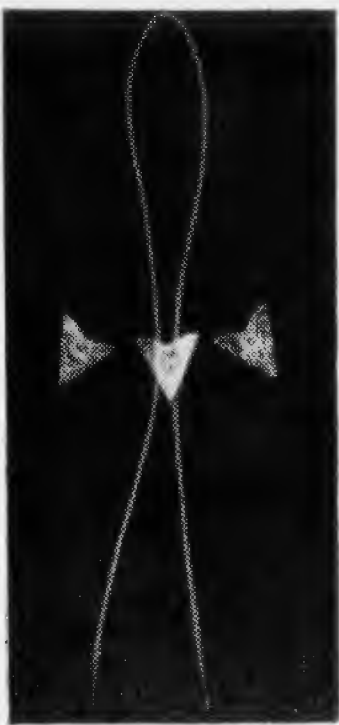


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## SIXTH CALIFORNIA STATE CONVENTION

Several innovations guarantee that the Sixth Annual California State Convention, to be held at the State Capitol, Sacramento, on March 20-22, 1959, will be a bright and sparkling one. State callers who will be featured are: Ed Gilmore, Bob Osgood, Bruce Johnson, Arnie Kronenberger, Bill Castner, Bob Page and Lou Hughes. This power-packed roster alone should draw in the multitudes. In the round dance department the prospects are equally enchanting; featured will be the Hunter Crosbys,

Frank Hamiltons and Forrest Richards'.

Three groups of teen and sub-teen dancers will dance the exhibitions. These will be the Bob O Links and the Spinners from Oakland; the Promenettes from Hawthorne. Panels will vary in that some will be informational, others discussion groups.

A Surprise Ladies' Luncheon with a fashion show is in the charge of Mary Helsel and will be limited to 250. At the same time and in the same building there will be a luncheon for

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3701 West 10th St., Indianapolis, Indiana  
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the same number of men with Chuck Jones as speaker.

There will be an After Party on Saturday night at Sacramento's newest highway hotel, the El Dorado. It will accommodate about 100 people for a buffet lunch and some dancing. Bob Van Antwerp will M.C. this affair. After-dance dancing at Main Auditorium, too.

Registration fees are as follows: for 1 couple, 2 days, \$5.00. For 1 couple, 3 days, \$6.00. This is for Advance Registrations and there are no 1-day Advance Registrations. You can buy

tickets at the door but they will cost a little more. Make checks payable to 6th Annual California Square Dance Convention, P.O. Box 6221, Centre Branch, Sacramento 25, Calif. Registration forms and lists of motels to write may be obtained thru your association.

Luncheons and After Parties will be reserved for on a first-come, first-served basis. After Parties, \$1.75 per person; Luncheons, \$2.00 per person. Write now for reservations to assure yourself of a carefree, square dancing good time.



Bob Graham

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January 4th to January 11th .....	MARVIN SHILLING, La Veta, Colorado
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## RANDOM THOUGHTS ON DANCING

By Mike Michele, Phoenix, Ariz.

I believe three types of square dance clubs are necessary to keep the square dance movement on the upswing; a beginner, or fun-level club, an intermediate club and an advanced club, either closed or invitational. In areas where there is only one level of dancing folks who miss two or three months of dancing have no club to go to when they want to catch up on the later movements and dances. With the 3-level club system the dancer can build himself up again to where he was prior to his absence from the activity.

Round dancing is part of the square dance picture and should be included between tips on all programs. Basic mixers and rounds should be taught at all square dance classes to give the student a taste and create a desire to want to learn.

The life-blood of square and round dancing in any area is a continual starting of beginner classes. When one reaches about the 12th lesson a new class should be started so that there will always be an overlapping of classes. We have found this system very satisfactory here, as the students in the present class will bring prospects for the new class when their enthusiasm is at the highest tide.

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**AUG. 30. TO SEPT. 5**—Ed Gilmore & Bruce Johnson. (Rounds—Ed & Dru Gilmore, Bruce & Shirley Johnson)

**SEPT. 6 TO 12**—Frank Lane & Selmer Hovland. Rounds—Jerry & Midge Washburn

**SEPT. 13 TO 19**—Joe Lewis & Bob Page  
Rounds—Elwyn & Dena Fresh

**SEPT. 20 TO 26**—Red Warrick, "T. J." Miller, & Jack Gant. (Rounds—Jack & Evelyn Gant)

**SEPT. 27 TO OCT. 3**—Frank Lane & Johnny Barbour. Rounds—Paul & Edna Tinsley

**OCT. 4 TO 10**—Jim Brower & Johnny LeClair  
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Johnny LeClair



Arnie Kronenberger

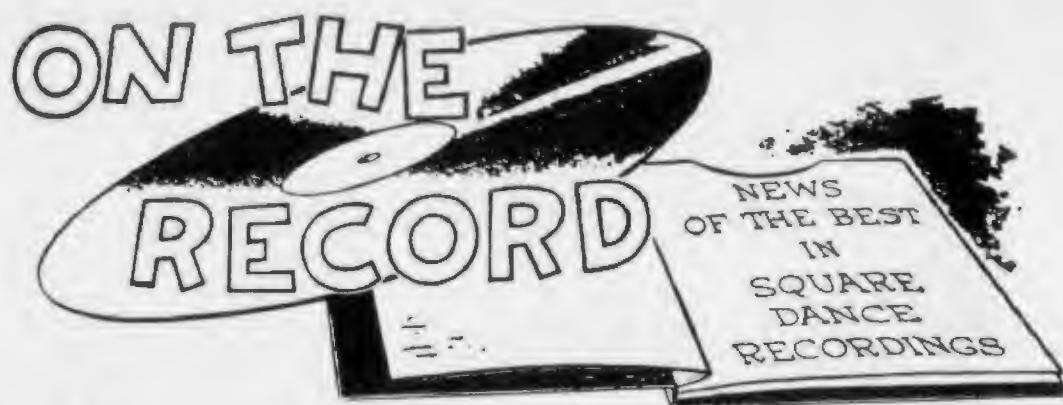


Manning & Nita Smith



Frank & Carolyn Hamilton





New record releases as sent to us by some of the leading square dance labels are listed here for your information.

BLUE STAR — #1519 She Likes Swinging, Called by Mack McCaslin. Flip instrumental.  
#1520 What's the Reason? Called by Andy Andrus. Flip instrumental.

BOGAN — Your Lips Tell Me No, No — But There's Yes, Yes in Your Eyes, Called by Chuck Goodman. Flip instrumental.

MacGREGOR — Hoedowns on 78 rpm: #829 Walkin' In My Sleep/Sally Johnson  
#830 Jack Special/Sally Ann  
And the new size 7" Minidisc (33 1/3 rpm)  
#8293 Walkin' In My Sleep/Sally Johnson  
#8303 Jack Special/Sally Ann

SETS IN ORDER — X 1106 Blue Gold/Spanish Square Dance, called by Bob Wright  
X 2109 Blue Gold/Spanish Square Dance

LLOYD SHAW RECORDS — #211-45 Keep-sake (waltz); 212-45 Hills of Habersham (waltz contra prompted by Don Armstrong)  
SUNNY HILLS — AC 3147 The Desert Song /Dixie (rounds).

To help you plan some special Christmas favorites, here are a few records that callers might like to use during December. Not all of them are available everywhere but perhaps they will give you some program ideas.

FOLKRAFT — #1068 Jingle Bells/Rakes of Mallow (hoedown instrumental)

FOLKRAFT — #1080 Jingle Bells/Yankee Doodle (round)

HOEDOWN — #HH214 Santa Claus Is Coming To Town/Flip side called by Tex Prince

HOEDOWN HALL — #2014 Santa Claus Is Coming To Town/Auld Lang Syne

LLOYD SHAW — #X91 White Christmas/Deck The Halls (round)

MacGREGOR — #619 Jingle Bells/Listen To The Mocking Bird (singing call)

MacGREGOR — #007-2 Jingle Bells/Wabash Cannon Ball (singing call)

SMART — #1002 Santa Claus Breakdown/Leather Britches (hoedown instrumental)

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SUNNY HILLS RECORDS—GRETCHEN & JACK BARBOUR,  
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WILLIAM'S SQUARE BARN, Box 14, San Marcos
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- ★ **ILLINOIS** . . . . . ANDY'S RECORD CENTER, 3942 West North Avenue, Chicago 47  
DELUXE MUSIC SQUARE DANCE SHOP, 3965 N. Milwaukee, Chicago
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WHIRLAWAY RECORD SHOP, 216 W. Marion St. (Rear), Elkhart
- ★ **IOWA** . . . . . RAY DE O'RAY SYSTEM, INC., 412-14 West 7th St., Sioux City  
ART'S RADIO DOC, 409 Second Avenue, SE, Cedar Rapids
- ★ **KANSAS** . . . . . MISSION RECORD SHOP, 5908 Woodson Road, Mission  
THE RECORD SHOP, 221 East William, Wichita
- ★ **KENTUCKY** . . . . . SQUARE DANCE SHOP, 3119 South 4th Street, Louisville 14
- ★ **MISSOURI** . . . . . WEBSTER RECORD SHOP, 617 E. Lockwood, Webster Groves 19  
EARL'S, 105 West Seventh Street, Sedalia, Missouri
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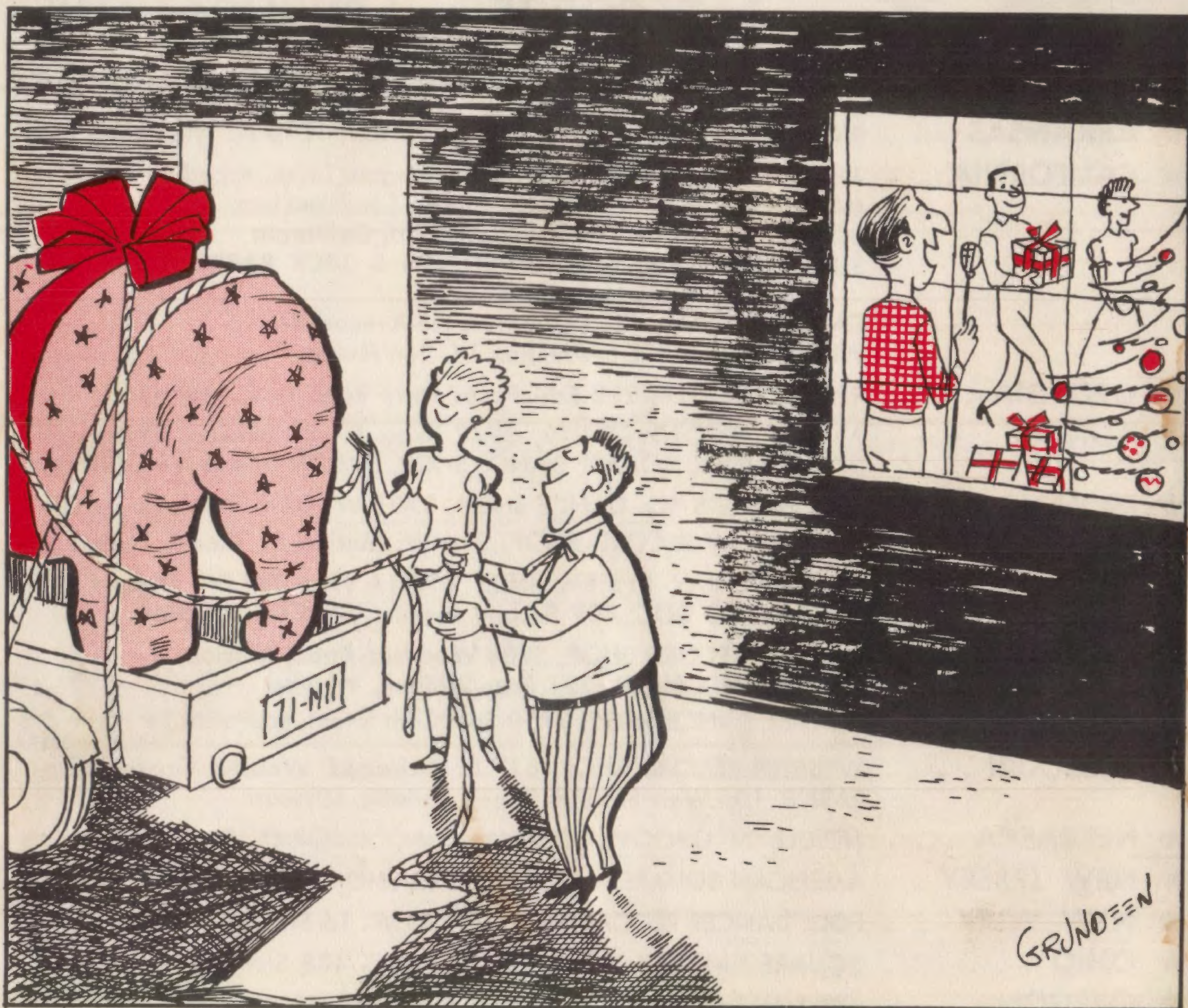
## NEW RELEASES

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